

COMPUTER COLLATION OF MANUSCRIPT POETRY:

DYLAN THOMAS' "POEM ON HIS BIRTHDAY"

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by

MARY DEE HARRIS FOSBERG, B.A., M.A.

APPROVED BY SUPERVISORY COMMITTEE:

DISSERTATION

Presented to the Faculty of the Graduate School

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

DOCTOR OF PHILOSOPHY

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August 1975

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...for  
...copies of the manu-  
...on his Birthday." I am in-  
...Chairman, William B. Todd, and the  
...Warner Barnes, Joseph Malof, and  
...for their support and guidance. I am  
...grateful to the staff of the Humanities Research Cen-  
...for their assistance throughout this project. Special  
...thanks must go to my husband Ben whose encouragement and  
...thoughtful criticism make work much easier.

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Mary Dee Harris Fosberg

1975

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## CHAPTER I

### INTRODUCTION

Over the last two decades the computer has relieved man of many tedious chores in nearly every imaginable field. It can diagnose diseases, check income tax returns, and prepare concordances to literary works. Indeed computers have even 'written' music and poetry. However, substituting for man in the creation of poetry seems beyond the province of the computer, no matter how interesting such attempts might be. Yet a computer can aid in examining the process of man's creation of poetry. Therefore I have attempted to provide evidence for studying a poet's methods of composing a poem by using a computer to collate the manuscripts of Dylan Thomas' "Poem on his Birthday."

Dylan Thomas is well known and widely accepted as a great poet for the unusual sound patterns and the startling and sometimes difficult imagery in his poems. Many scholars have discussed his religious imagery, his Welsh background, and his birth-life-death paradoxes. But not enough research has been done on his craftsmanship--how he composed his poems.

The creation of poetry is often alluded to with great reverence as a seemingly mystical process. The sources of inspiration for a poem remain a mystery, even to the poets themselves. Many poets, including Dylan Thomas, have discussed the process of composition and pure analysis. Dylan Thomas writes of his poetry,

cussed their methods of composition, but the statements often demand a 'willing suspension of disbelief'. Coleridge explained the inspiration for "Kubla Khan" in a preface to the poem in 1816, and John Livingston Lowes believes that "there can no longer be any doubt that 'Kubla Khan' was composed under the influence of opium,"<sup>1</sup> and written down when Coleridge awoke from a dream. But few poets take opium, and such an explanation is not illuminating for many situations, even for Coleridge. At the other extreme, Edgar Allan Poe relates his composition of "The Raven" as a systematic procedure. In "The Philosophy of Composition," he states that "the work proceeded, step by step, to its completion with the precision and rigid consequence of a mathematical problem." He began by deciding the length of the poem, "about one hundred lines," the province, Beauty, the tone, sadness. He then chose the refrain to serve "as a key-note in the construction of the poem," and selected the word, "Nevermore," for its sound and tone. Only after that did Poe decide on the subject of the poem and begin composing it--starting at the end.<sup>2</sup> Yet even if we believe that Poe is being truthful, it is difficult to imagine that the poem could have been composed in quite as cold-blooded a manner as Poe's account implies.

A realistic explanation of how most poets proceed in composing a poem probably lies somewhere between pure inspiration and pure analysis. Dylan Thomas writes of his poetry,



in a much-quoted passage, that

a poem by myself needs a host of images, because the centre is a host of images. I make one image-- though 'make' is not the word, I let, perhaps, an image be 'made' emotionally in me then apply to it what intellectual and critical forces I possess-- let it breed another, let that image contradict the first, make, out of the third image bred out of the other two together, a fourth contradictory image, and let them all, within my imposed formal limits, conflict.<sup>3</sup>

He alludes to inspiration--letting "an image be 'made' emotionally"--and to reason--applying "what intellectual and critical forces" he possesses. Thomas' biographer, Constantine Fitzgibbon, does not accept this explanation as entirely true, but whether or not Thomas meant what he was saying as a description of the process of creating his poems, the statement is metaphoric, an analogy to the diacritical process, and as such is not especially enlightening in explaining what the poet did to compose a poem.

Ben Jonson defined a poet as "a maker" and a poem as "the work of the poet, the end and fruit of his labour and study."<sup>4</sup> But how does a poet "make" a poem? Amy Lowell says,

In answering the question How are poems made? my instinctive answer is a flat 'I don't know'. It makes not the slightest difference that the question as asked me refers solely to my own poems, for I know as little of how they are made as I do of any one else's. What I do know about them is only a millionth part of what there must be to know.<sup>5</sup>

After admitting that she does not know how poems are made, Lowell attempts to explain some of her feelings about the



process of composing, conceding that "there is a little mystery here."<sup>6</sup> Stephen Spender states in his essay, "The Making of a Poem," that although different poets approach the composition of a poem in different ways, in general a commonality exists,

Inspiration is the beginning of a poem and it is also its final goal. It is the first idea which drops into the poet's mind and it is the final idea which he at last achieves in words. In between this start and this winning post there is the hard race, the sweat and toil.<sup>7</sup>

According to several accounts of Dylan Thomas' working methods, whatever his inspiration might have been, he did indeed run "the hard race" while composing his poetry. His wife, Caitlin, wrote in an article in Empire News,

And dear God, when I think of that concentrated muttering, and mumbling, and intoning; the realms [sic] of discarded lists of rhyming words; the innumerable repetitions and revisions; and how at the end of an intensive five-hour stretch (from two to seven prompt as clockwork) Dylan would come out very pleased with himself, saying he had done a good day's work--and present me proudly with two, or three perhaps, fiercely belaboured lines.<sup>8</sup>

When John Malcolm Brinnin, who knew Thomas in America, visited Wales in 1951, the poet showed him over two hundred drafts of "Fern Hill." Brinnin said that

on many of his manuscripts Dylan would add a single word or a phrase, or a new punctuation, then recopy the whole poem in longhand. When another addition or revision was made, no matter how minor or major, he would then copy the whole poem again.<sup>9</sup>

This process of, bit by bit, creating a poem has been described as "rather like that of a jig-saw, whose various



pieces are filled in to make up a general unified pattern."<sup>10</sup>

Thomas compared his methods to those of a carpenter:

What I like to do is to treat words as a craftsman  
does his wood or stone or what-have-you, to hew,  
carve, mould, coil, polish and plane them into pat-  
terns, sequences, sculptures, fugues of sound ex-  
pressing some lyrical impulse, some spiritual doubt  
or conviction, some dimly-realised truth I must try  
to reach and realise.<sup>11</sup>

This preoccupation with words is expressed poetically in

"Especially When the October Wind," when the poet, the 'I'  
of the poem says,

My busy heart who shudders as she talks  
Sheds the syllabic blood and drains her words.

Shut, too, in a tower of words, I mark  
On the horizon walking like the trees  
The wordy shapes of women. . . .<sup>12</sup>

"The Author's Prologue" shows even more clearly the poet's  
interest in crafting words:

At poor peace I sing  
To you strangers (though song  
Is a burning and crested act,  
The fire of birds in  
The world's turning wood,  
For my sawn, splay sounds). . . .<sup>13</sup>

Here the poet as craftsman "hacks" and "hews" and "smites"  
to create his poem.

The study of Dylan Thomas as craftsman has been  
slighted, though not completely ignored. Much of the scho-  
larship done on Thomas since his death in 1953 has concen-  
trated on elucidating the obscurity of his poetry or ana-  
lyzing one particular aspect of his imagery. William Y.  
Tindall, for example, in A Reader's Guide to Dylan Thomas<sup>14</sup>



explicates The Collected Poems one by one. Thomas' religiosity as expressed in his poetry is the subject of Rushworth M. Kidder's book, Dylan Thomas: The Country of the Spirit.<sup>15</sup> One especially interesting aspect of the research on Thomas has emphasized his use of sound patterns to reinforce his imagery and to establish his elaborate metrical structures. In Dylan Thomas: His Life and Work, John Ackerman "offers an interpretation of Dylan Thomas's life and work in relation to his Welsh background."<sup>16</sup> Besides considering Thomas as a Welshman and the impact of the Welsh culture on the man, Ackerman discusses the influence of the Welsh poetic tradition on his poetry. He quotes Gwyn Jones, himself a Welshman, who describes Thomas as

Welsh in the cunning complexity of his metres, not only in the loose cynghanedd, the chime of consonants and pealing vowels, but in the relentless discipline of his verse, the hierarchic devotion to the poet's craft, the intellectual exactitude and emotional compression of word and phrase and stave and poem.<sup>17</sup>

Ackerman examines the metrical complexity, frequently providing syllable counts and examples of assonance, alliteration and rhyme. He refers to Thomas' working methods and quotes Brinnin's account of his discussion with Thomas in Wales. Reproduced in his book are four work-sheets of "Poem on his Birthday," which Ackerman analyzes briefly. He quotes from the few pages reproduced and concludes,

Throughout these changing versions the basic ideas informing the lines remain the same. It is the



expression that is modified, extended, and improved.<sup>18</sup>

Ackerman's approach to studying Thomas' working methods from the manuscripts is typical of other scholars. The composition of "Poem on his Birthday" is not the main concern of his work and therefore his analysis is brief.

Another scholar, Oscar Evans, produced two articles specifically on the subject of Thomas' methods of composition, entitled "The Making of a Poem," the first on "Do Not Go Gentle into That Good Night" and the other on "Lament."<sup>19</sup> Each article includes reproductions of several pages of working copy of the respective poems which Evans describes in some detail. However his only conclusion seems to be, by implication, that Thomas revised extensively. The article on "Do Not Go Gentle" includes eight of forty-one manuscript pages of the poem, and the article on "Lament" is based on only four pages which Evans owned. One is tempted to assume that he is working with insufficient evidence.

However, despite my misgivings about the approach of the two aforementioned studies of Thomas' composition, other scholars perplex me even more. T. H. Jones refers to the worksheets of "Poem on his Birthday" published in Poetry magazine<sup>20</sup> (four of which are, incidentally, the same ones reproduced in Ackerman's book), in particular a page with an extensive list of words. Jones concludes cryptically, "This exhaustive testing of possible alternatives is



scarcely evidence of a compulsory associative verbal mechanism."<sup>21</sup> He might be interpreted as referring to David Holbrook's analysis of the same four manuscripts that Ackerman discusses, but Holbrook's attack on Thomas' working methods as reflected in these manuscripts, was published nine years later. This attack came in Holbrook's book, Dylan Thomas: The Code of the Night, published in 1972.

The first paragraph presents the problem: Thomas was

a schizoid individual--one of those persons, suffering from a dreadful feeling of never having been born, psychically, into whose plight we are now gaining insights. These, I believe, will help us to understand Dylan Thomas' confused behaviour, his incoherence, his alcoholism, his impulse to project a public image, reactions to him ranging from religious adulation to angry rejection, his sexual behaviour, his maddening unreliability, his wit, his solemnity, his hate. But they also help us to understand his poetry.<sup>22</sup>

From this ambitious beginning Holbrook proceeds to explain that Thomas was schizoid because his mother was schizoid since she had produced a still born child before Dylan's birth. (Other poets assigned to the schizoid category are Yeats, Sylvia Plath, Heine, Coleridge, and Blake. Shakespeare is the only poet mentioned who is not so labelled.) Having established the premise, Holbrook attempts in one chapter entitled, "Picking the Life Out," to discuss Thomas' methods of composing "Poem on his Birthday," based on reproductions of the ubiquitous four manuscript pages.<sup>23</sup> He states his amazement that so much of the composition "is done from the outside merely mechanical."<sup>24</sup> He had dis-



covered that certain numbers which occur on various of Thomas' manuscripts were references to Roget's Thesaurus.<sup>25</sup> His conclusion is that by using Roget, Thomas is including only cliché and "frozen metaphor" in his poetry, that "Dylan Thomas's linguistic 'doing' was a substitute for having anything inward to say."<sup>26</sup> I suspect that even were I not in disagreement with the relevance of his basic premise, I would be unable to accept Holbrook's analysis of Thomas' poetry. In discussing various critical interpretations of the poem, "Before I Knocked," Holbrook states that "these critics are discussing the poem as if Thomas knew what he was writing about."<sup>27</sup> He quotes his earlier book, Llareggub Revisited,<sup>28</sup> in which he paraphrased Thomas' poem, "There Was a Saviour," and concludes, "one's paraphrases seem so much to be preferred to the line of poetry."<sup>29</sup> Holbrook does not show a great understanding of poetry in general and is certainly not sympathetic to Dylan Thomas, as a man or as a craftsman. One of the problems with all these approaches to the study of Dylan Thomas' methods of composition, as I suggested earlier, is that all these scholars are working with incomplete evidence. "Poem on his Birthday" has been analyzed extensively from the same four manuscript pages that have been reproduced in four separate volumes and discussed in others. Yet much more complete evidence is available. In the extensive collection of manuscripts of Thomas' work in

the Humanities Research Center at the University of Texas in Austin are nearly two hundred pages of manuscripts of "Poem on his Birthday." Rather than trusting the poet's subjective descriptions of the process of creation or examining only a few manuscript pages, I believe that studying this large volume of manuscripts of one poem can illuminate Thomas' methods of composition. As I shall discuss in Chapter V, some of the conclusions drawn by the scholars mentioned before are erroneous because they were working with reproductions of the manuscripts and were not familiar with more than a few selected pages of working-copy for the poem. By collating the many manuscript pages and arranging the different versions of the poem in order of composition, I have produced a history of "Poem on his Birthday," which can serve as more complete evidence for a study of the composition of the poem.

The manuscripts of "Poem on his Birthday" in the HRC collection are mostly handwritten, including several complete drafts of the poem at various stages of composition. Many of the pages are working copy--lists of words, sections of the poem with various types of alterations and re-workings, fragments of lines, scribbles and pictures. They provide evidence of the truth of Brinnin's description of Thomas recopying the poem again and again. Sometimes the poet would copy only a few lines to be revised and "hewn" into acceptable verse. A manuscript page might have only



one line over and over, written and rewritten with new words substituted for old ones, and then more substitutions and revisions. Obviously collating this mass of information presented a formidable problem.

Mechanical collators, such as the Hinman collator, which are a godsend for collating similar editions of printed texts, are of no use with manuscripts, since each handwritten page is unique. Traditional methods of collating manuscript poetry involve much tedious work.<sup>30</sup> Typically each line of the poem or each fragment on the manuscript page is copied onto a separate card, with certain identification information for each card. Any revisions to the text--insertions, deletions, substitutions--must be included for each line. The cards are sorted by hand and arranged in order. Finally the information is copied off the cards onto paper to produce the completed collation.

Because of the volume of manuscripts and the complexity of the problem of collation, I decided that a computer collation would be more efficient than collating the information by hand. Using a computer forces one to plan the project carefully before beginning and to organize each stage of the work. Consistency in procedure is required and reduces confusion and error. A computer can perform some of the tedious work, thereby reducing the drudgery, which, I believe, is the cause of many human errors. Other

the processing of the information. Chapter IV includes the

errors are precluded by eliminating the final step in a traditional collation, of re-copying all the text off the cards: the computer can produce the final printout.

Obviously the computer cannot perform the entire process of collation alone. The scholar must still provide the analysis of the problem and make all the judgments about the procedure and the results of the collation. The first step for me was to plan the collation. An intensive examination of all the manuscripts and printed versions of the poem was required to determine the extent to which the computer could assist with the work. Based on this initial examination, a scheme for organizing and identifying all the information could be developed. The poetry with all the revisions had to be translated into a form that the computer could interpret, and a program written to instruct the computer how to proceed. At that point the collation could begin. With the computer assisting, I could sort the information and arrange it in order. Finally the computer printed out the collated poetry.

Chapter II provides some external evidence about the history of "Poem on his Birthday"--when Thomas wrote the poem, when it was published, and what the manuscripts are like. The procedure for the computer collation is explained in Chapter III, including the preparation of the texts for processing, the programming of the problem, and the processing of the information. Chapter IV includes the



results of the collation: a presentation of the poetry on the manuscripts and texts arranged in the order of composition, and an explanation of the criteria used to determine that arrangement. Finally Chapter V evaluates the project--the advantages and disadvantages of computer collation of manuscript poetry--and presents some conclusions that can be drawn from the results of the collation of Dylan Thomas' "Poem on his Birthday."

<sup>6</sup>Lowell, p. 110.

<sup>7</sup>The Creative Process, p. 112.

<sup>8</sup>Quoted in Dylan Thomas: His Life and Work, by John Ackerman (London, 1964), p. 151.

<sup>9</sup>Dylan Thomas in America (Boston, 1963), pp. 123-26.

<sup>10</sup>Ackerman, p. 124.

<sup>11</sup>Quoted by Richard Jones, "Dylan Thomas' Poetic Manifesto," Texas Quarterly (Winter, 1961), reproduced in Constantine Fitzgibbon, The Life of Dylan Thomas (Boston, 1967), p. 325.

<sup>12</sup>The Collected Poems of Dylan Thomas (New York, 1957), p. 19.

<sup>13</sup>Collected Poems, pp. xv-xvi.

<sup>14</sup>(New York, 1962).

<sup>15</sup>(Princeton, 1973).

<sup>16</sup>Ackerman, p. vii.

<sup>17</sup>Ibid., p. 123.

<sup>18</sup>Ibid., p. 155.

## FOOTNOTES

- <sup>1</sup>The Road to Xanadu (New York, 1930), pp. 355-56.
- <sup>2</sup>The Works of Edgar Allan Poe, Vol. II (New York, 1870), pp. 259-270.
- <sup>3</sup>Letter to Henry Treece, 23 March 1938, in Selected Letters of Dylan Thomas, ed. by Constantine Fitzgibbon (New York, 1966), p. 190.
- <sup>4</sup>Timber: or, Discoveries, quoted in Poets on Poetry, ed. by Charles Norman (New York, 1962), pp. 73-74.
- <sup>5</sup>"The Process of Making Poetry," The Creative Process, ed. by Brewster Ghiselin (New York, 1952), p. 109.
- <sup>6</sup>Lowell, p. 110.
- <sup>7</sup>The Creative Process, p. 118.
- <sup>8</sup>Quoted in Dylan Thomas: His Life and Work, by John Ackerman (London, 1964), p. 155.
- <sup>9</sup>Dylan Thomas in America (Boston, 1955), pp. 125-26.
- <sup>10</sup>Ackerman, p. 124.
- <sup>11</sup>Quoted by Richard Jones, "Dylan Thomas' Poetic Manifesto," Texas Quarterly (Winter, 1961), reproduced in Constantine Fitzgibbon, The Life of Dylan Thomas (Boston, 1965), p. 325.
- <sup>12</sup>The Collected Poems of Dylan Thomas (New York, 1957), p. 19.
- <sup>13</sup>Collected Poems, pp. xv-xvi.
- <sup>14</sup>(New York, 1962).
- <sup>15</sup>(Princeton, 1973).
- <sup>16</sup>Ackerman, p. vii.
- <sup>17</sup>Ibid., p. 123.
- <sup>18</sup>Ibid., p. 155.



<sup>19</sup>"The Making of a Poem: Dylan Thomas' 'Do Not Go Gentle into That Good Night'," English Miscellany, VI (1955), 163-73 and "The Making of a Poem (II): Dylan Thomas' 'Lament'," English Miscellany, VII (1956), 242-249.

<sup>20</sup>Poetry, LXXXVII (November 1955), Special Issue, 92-99.

<sup>21</sup>Dylan Thomas (Edinburgh, 1963), p. 66.

<sup>22</sup>(London, 1972), p. 1.

<sup>23</sup>These four manuscripts were also reproduced in Holbrook's article, "The Code of the Night," Dylan Thomas: New Critical Essays, ed. by Walford Davies (London, 1972), pp. 183-186.

<sup>24</sup>Holbrook, The Code of the Night, p. 127.

<sup>25</sup>I discovered the source of these numbers in 1971 and have discussed the problem at greater length in another publication.

<sup>26</sup>Holbrook, The Code of the Night, p. 134.

<sup>27</sup>Ibid., p. 76.

<sup>28</sup>Llareggub Revisited: Dylan Thomas and the State of Modern Poetry (London, 1962). Published in the United States as Dylan Thomas and Poetic Dissociation (Carbondale, 1964).

<sup>29</sup>Holbrook, The Code of the Night, p. 100.

<sup>30</sup>See John M. Manly and Edith Rickert, The Text of Chaucer's Canterbury Tales, Vol. II (Chicago, 1940), pp. 3-12.

## CHAPTER II

### TOWARD A HISTORY OF "POEM ON HIS BIRTHDAY"

The computer collation of the manuscripts and printed texts of Dylan Thomas' "Poem on his Birthday" designed to facilitate a study of the poet's methods of composition must provide an arrangement of these manuscripts and texts in the order in which they were composed. However, before the collation could begin, a preliminary arrangement of the poetry was necessary to serve as a starting point for the computer program. Information for this initial ordering was derived from certain biographical data about the poet, from the publication history of the poem, and from the manuscripts themselves.

In "Poem on his Birthday" Dylan Thomas describes his feelings about life and death at the time of his thirty-fifth birthday, which was in October, 1949. Many readers and critics have assumed that the poem was indeed written at that time. There is evidence, though, that the poem was written more than a year later, in 1951. Bill Read, in his book, The Days of Dylan Thomas, describes Thomas' activities in the spring of 1951. Around May of that year, despite his worries about money, his health, and his lack of fluency, Thomas was not unproductive. In the afternoons he would



Thomas go to his workshop, a little gardener's toolhouse perched precipitously on a cliff a few hundred yards from the Boat House [where Thomas and his family lived at that time]. There in the "shack" every afternoon he would try to settle down to his new "Poem on his Birthday." Before he began the poem at all, he had the plan all worked out: it was to be about a poet who realizes he has arrived at 'half his bible span'.<sup>1</sup>

According to Psalms 90:10,

The years of our life are threescore and ten, or even by reason of strength fourscore; yet their span is but toil and trouble; they are soon gone, and we fly away.

So half a normal 'bible span' would be thirty-five years. The phrase, 'half his bible span', which is not in the completed version of the poem, appeared on several manuscripts--one of the four pages reproduced in several critical studies of Thomas' poetry and on one page in the HRC collection. On the latter, Thomas revised the original phrase to "old prophet's span" and "dark bible span" before eliminating the reference altogether. Read included a reproduction of another early manuscript identified as "Notes on Poem on his Birthday."<sup>2</sup> This page does not mention the poet's 'bible span' or even his thirty-fifth birthday. In these somewhat cryptic notes, Thomas seems to have been considering a poem about his thirty-sixth or thirty-seventh birthday. In a sequence on the manuscript about riding up in a lift, or elevator, the poet gets off at the thirty-sixth floor. And another line in the same section refers to the "thirty-seventh cage." Yet if Read's comments are valid, Dylan



Thomas was thirty-six years old when he began his poem about his thirty-fifth birthday.

John Malcom Brinnin visited Wales in July, 1951, and at that time Thomas read him "some of his new poems," including "Poem for his Birthday."<sup>3</sup> Constantine Fitzgibbon states that "Poem" was written in the summer of 1951. Thomas began the poem before summer, and apparently did not complete the final version until late fall. Fitzgibbon also states that the poem was published "by Princess Caetani in her Botteghe Oscure,"<sup>4</sup> which is not true. The princess did publish two poems written about the same time as "Poem on his Birthday;" "Lament" and "Do Not Go Gentle into That Good Night" were published in November, 1951, but by that time "Poem on his Birthday" had already appeared in World Review (October 1951). Thomas continued to work on the poem even after its first publication. In World Review the poem is eighty-one lines long, nine stanzas of nine lines each. Thomas revised the poem extensively and added three stanzas before the next publication.

"Poem on his Birthday" was next published in essentially its final form, one of six poems in the collection, In Country Sleep, in a limited edition of 100 copies on 28 February 1952, and an ordinary edition of 5000 copies on the same day. In March, 1952, the poem appeared in Atlantic Monthly. The first edition of Collected Poems



was issued 10 November 1952 and included "Poem on his Birthday" in its final form, twelve stanzas of nine lines each. This collection can be considered the author's final intention about his published poetry. Only one additional poem was published after the appearance of Collected Poems, and it was not completed by Thomas.<sup>5</sup> I selected five published versions of the poem to include in this study as representative of the major stages of publication of the poem. The four versions mentioned above and the first American edition of Collected Poems were all published before Thomas' death on 9 November 1953. (Table 2-1 is a description of these five versions of the poem.)

The card catalogue in the Humanities Research Center Rare Books Collection refers to ten sets of manuscripts identified as Dylan Thomas' "Poem on his Birthday." In addition there is a "Poetry Notebook" containing nearly sixty pages of working copy of the same poem. These eleven sets of manuscripts represent a large part of the composition of the poem, not from its inception, but rather at a later stage of the composition process. None of the manuscripts are notes about the idea of the poem before it was begun or even very early drafts. The majority of the pages are revisions and extensions of the nine-stanza version of the poem as published in World Review. Thus this project based on the HRC collection of manuscripts deals with a late stage of revision of the poem, a stage falling mainly between

TABLE 2-1

## PUBLISHED VERSIONS OF "POEM ON HIS BIRTHDAY"

<u>ID. LETTER</u>	<u>PUBLICATION</u>	<u>DESCRIPTION</u>
J	<u>World Review</u> , n.s., 32 (October 1951), 66-67.	First published form--nine stanzas of nine lines each
K	<u>In Country Sleep and other Poems</u> (A New Dir- ections Book, New York: 28 February 1952).	First book form-- twelve stanzas of nine lines each
L	<u>Atlantic Monthly</u> , 189 (March 1952), 62-64	Second periodical version--twelve stanzas of nine lines each
M	<u>Collected Poems: 1934- 1952</u> (J. M. Dent & Sons Ltd., London: 10 Novem- ber 1952).	First edition of <u>Collected Poems</u> , copy-text
P	<u>Collected Poems of Dylan Thomas</u> (A New Directions Book, New York: 31 March 1953).	First American edition of <u>Col- lected Poems</u>



the first two published versions of the poem.

Before the computer collation could begin, each of the manuscripts and printed versions of "Poem on his Birthday" had to be identified. I arbitrarily assigned a letter to each set of manuscripts and each published version of the poem. The card catalogue descriptions of the manuscripts and the identifying letters are given in Table 2-2. Within each set of manuscripts each page received a unique number, starting with one. Thus, a manuscript page has an identification of four characters: one letter and a three-digit number. For example, A002 refers to the second page of typescript with printer's markings. Once each manuscript page was uniquely identified, I could begin a detailed examination of the many pages to determine whether the physical properties of the manuscripts could provide evidence for developing a preliminary arrangement of the information for the computer collation.

The 196 pages of manuscripts of "Poem on his Birthday" in the HRC collection are on eleven different types of paper, identified and described in Table 2-3. These eleven paper types do not correspond to the eleven groupings of manuscripts as described in the card catalogue, but they reveal some interesting facts about Dylan Thomas and the way he composed the poem. From the great volume of manuscripts of "Poem on his Birthday" and other poems, we know that Thomas needed a large supply of paper, and apparently

TABLE 2-2

HRC CARD CATALOGUE DESCRIPTIONS OF MANUSCRIPTS  
OF "POEM ON HIS BIRTHDAY"

<u>ID. LETTER</u>	<u>CALL NUMBER</u>	<u>DESCRIPTION</u>
A	Ms (Thomas, D) Works Hanley II B	Poem on his Birthday Tms with printer's markings (5 pp on 3 ll) Boxed n.d.
B	Ms (Thomas, D) Works Hanley II B	Poem on his Birthday Ams drafts and workings (107 pp) Boxed n.d.
C	Ms (Thomas, D) Works	Poem on his Birthday Ams/drafts fragments and workings (5 pp on 3 ll) n.d.
D	Ms (Thomas, D) Works	Poem on his Birthday Ams/early version with a few revisions (4 pp) n.d.
E	Ms (Thomas, D) Works	Poem on his Birthday Ams/fair copy with few A revisions (6 pp) n.d.
F	Ms (Thomas, D) Works	Poem on his Birthday Ams/fragments and workings with A revisions (6 pp on 5 ll) n.d.
G	Ms (Thomas, D) Works	Poem on his Birthday Ams/inc with few A revisions (2 pp) n.d.



TABLE 2-2 (CONTINUED)

<u>ID. LETTER</u>	<u>CALL NUMBER</u>	<u>DESCRIPTION</u>
H	Ms (Thomas, D) Works	Poem on his Birthday Printed proof (?) with extensive A versions (3 pp on 2 11) n.d.
I	Ms (Thomas, D) Works	[Poem on his Birthday] "We hear the bouncing hills . . ." Ams/workings (1 p) n.d.
N	Ms (Thomas, D) Works Hanley II B	[Poetry Notebook] Ams notebook with exten- sive workings (approx. 63 pp) Boxed Date: 1949 June 1 (Caitlin) 1951 October (Dylan)
O	Ms (Thomas, D) Works	[Poem on his Birthday] "Seashell of flesh fiery flesh (4 pp) n.d.
VI		Ivory wove paper (10 3/16 X 7"), 45 lines, printed proof with extensive revisions.
VII		Ivory wove paper (10 X 8"), typed 25 lines with printer's marks. Staple holes in top left corner.
VIII		Smooth white wove paper (7 13/16 X 4 5/8"). Right edge bent, as if endpaper from a book.
IX		Very rough, thick clay-colored (brownish-gray) wove paper (9 15/16 X 7 13/16"). Piece of wide blue tape at top of verso; apparently end sheet from package of typing paper (see X).
X		White wove onion-skin paper (9 15/16 X 7 13/16").
XI		Lined ivory wove paper (7 3/4 X 5 3/16"), with wire lines, lines 5/16" apart. Rounded right corners; torn from notebook: left edge ragged.

TABLE 2-3

TYPES OF PAPER USED FOR "POEM ON HIS BIRTHDAY"

- I Blue wove watermarked paper (7 X 9"), (chain lines running vertically  $1 \frac{3}{8}$ " apart). Watermark is a Sphinx head ( $1 \frac{5}{8}$  X  $1 \frac{1}{2}$ ") above |CHARON| EGYPTA | NEWTONMILL|;  $3 \frac{1}{16}$  X  $2 \frac{1}{8}$ ". Apparently tablet paper: one leaf has small piece of gummed adhesive at top.
- II Smooth white wove paper (7 X  $4 \frac{7}{8}$ W) (with wire lines) with rounded right corners. Torn from notebook: left edge is ragged.
- III Smooth ivory wove watermarked paper (7 X 9"). Watermark is a crest ( $2 \frac{1}{2}$  X  $1 \frac{7}{8}$ ") enscribed |BASILDON | BRAND| above |BASILDON BOND|;  $3 \frac{1}{4}$  X  $4 \frac{7}{16}$ ".
- IV Lined ivory wove paper ( $7 \frac{13}{16}$  X  $6 \frac{1}{4}$ ") (with wire lines), lines  $\frac{5}{16}$ " apart. Torn from notebook: left edges ragged.
- V Lined ivory wove paper ( $8 \frac{7}{8}$  X  $6 \frac{7}{8}$ "), lines  $\frac{1}{4}$ " apart. 59 pp in a notebook, other pages torn from a notebook: left edges ragged.
- VI Ivory wove paper ( $10 \frac{3}{16}$  X 7"), 45 lines, printed proof with extensive revisions.
- VII Ivory wove paper (10 X 8"), typed 25 lines with printer's marks. Staple holes in top left corner.
- VIII Smooth white wove paper ( $7 \frac{13}{16}$  X  $4 \frac{5}{8}$ "). Right edge bent, as if endpaper from a book.
- IX Very rough, thick clay-colored (brownish-gray) wove paper ( $9 \frac{15}{16}$  X  $7 \frac{15}{16}$ "). Piece of wide blue tape at top of verso; apparently end sheet from package of typing paper (see X).
- X White wove onion-skin paper ( $9 \frac{15}{16}$  X  $7 \frac{15}{16}$ ").
- XI Lined ivory wove paper ( $7 \frac{3}{4}$  X  $5 \frac{3}{16}$ "), (with wire lines), lines  $\frac{5}{16}$ " apart. Rounded right corners; torn from notebook: left edge ragged.



wrote on whatever kind of paper was available. One manuscript page (type IX) seems to be a backing sheet from a package of typing paper. It corresponds in size to the onion-skin paper which he used, and it has a strip of blue paper tape on the back such as that used for securing a wrapper. Another page which indicates that Thomas was scrounging for paper is bent on one edge as if it were an endpaper taken from a book (type VIII). Paper types I and III seem to be stationery: both are watermarked and of much better quality than the bulk of the paper used for composition of "Poem."

Dylan Thomas never had much money, and toward the end of his life he was continually broke and asking other people for support. It seems logical that a man with little money who needed more paper than he could afford would deplete one supply before acquiring more. From an analysis of the relationship between the paper type and the manuscript group and between the paper type and stanza and line numbers, I found that a correlation existed between the type of paper of a particular manuscript and the time of composition of that page.

As I mentioned previously, most of the manuscripts fall between the first and second publications of the poem, during which time Thomas revised the poem and expanded it from nine stanzas to twelve stanzas. The revisions in the first eight stanzas for this collection of manuscripts are

minor compared with the mass of workings for the last four stanzas. The earliest versions of the poem during this stage of composition are the six pages of paper type I. Several of these pages precede the first publication of the poem in World Review, and the others of that paper type appear to be Thomas' first revisions to expand the poem to twelve stanzas. The onion-skin typing paper, type X, seems to follow these earliest pages. One page is very early, written in blue ink like four of the pages of type I, rather than the blue-black ink on nearly all the other manuscripts for the poem. The other pages of type X paper are almost all early versions of stanzas nine and ten--the two critical stanzas in the expansion of the poem.

Apparently the type V pages follow type X. This group is the largest according to paper type--seventy-seven pages, fifty-nine of which are in the "Poetry Notebook." Type V includes several complete, or almost complete, drafts of the poem. Most of the other pages, including the ones still bound, are extensive revisions and workings of the last four stanzas of the poem.

The pages of one paper type appear, at first glance, to be fairly early, but were actually written later. Type VI (which corresponds to grouping II) consists of two leaves of printed proof sheets of the poem as published in World Review. These sheets are heavily revised, including the ninth stanza; which is revised, then crossed out and re-



peated, and the tenth stanza which is written on the verso of the second page. Most of the revisions of the first eight stanzas are direct corrections to the final wording of the poem. Apparently Thomas felt at one point that the twelve-stanza version of the poem was complete and began correcting the printed proofs of the nine-stanza version, but bogged down before finishing the whole poem.

The later versions of the poem appear on paper types II, XI, and VII. Nearly all of the twenty-five pages of type II are versions of stanza twelve. Type XI is a fair copy, almost exactly like the final published poem, and type VII is a typed version of the complete poem with printer's marks.

From this analysis of the paper types and their apparent times of composition, I arranged these types in order starting with the earliest as I, X, V, VI, II, XI, and VII. The paper types of only one sheet--III, VIII, and IX--were harder to place. Type IX presents stanza one; since this page corresponds to the onion-skin paper, it was probably composed about the same time, which was fairly early. Type II is stanza eight, which was not revised much in all the manuscripts in the HRC collection. Type VIII is an early version of stanza nine.

A comparison of the order determined using the computer collation with the order by paper type showed that both internal evidence (i.e., the poetry with revisions)

and external evidence (i.e., paper and ink types) produced similar arrangements. However the external evidence could not provide the detailed order that was possible in the computer collation. For example, the type II paper included mostly fairly late versions of the poem according to the computer collation and the examination of the paper type groups. Yet only the computer printout revealed any information about the relationships among the twenty-five pages.

Because the manuscript pages of "Poem on his Birthday" are organized into different groups according to the card catalogue in the HRC, it seemed that perhaps these groupings might relate to the acquisition of the manuscripts by the HRC, which might in turn shed some light on the time of composition of the various pages. However, very little information on the acquisitions was available. According to John R. Payne, Associate Librarian of the Humanities Research Center,

The autographed manuscript drafts and workings with autograph revisions, 107 pages, [identified as B], and the typescript with printer's markings, 5 pages on 3 leaves [identified as A], came from T. E. Hanley, the collector from Bradford, Pennsylvania.

The poetry notebook, identified as N, is also from the Hanley collection. Another version of the poem with revisions was "received from Bill Reed, from Boston, Massachusetts."<sup>6</sup> However the other manuscripts were acquired, the groupings



do not correspond to the composition. For example, an examination of the paper revealed that two pages of the card catalogue grouping F are of the same paper type (IV) as grouping D, and one of the two pages follows D in order. The fourth page of D ends with the last line of stanza eight, and the fifth page of F begins with the first line of stanza nine. The only other pages of this paper type are in the B group, part of the Hanley collection. Apparently Thomas' manuscripts were not organized by time of composition or even into distinct versions when they were sold by the estate.

Despite the lack of correlation between the sets of manuscripts as described in the card catalogue and the order of the composition of the poem, the physical evidence of the manuscripts--the paper and ink used--provided some valuable information. Based on this information and the publishing history of the poem, an initial arrangement of the texts was achieved to serve as a starting point for the computer collation.

## FOOTNOTES

<sup>1</sup>(New York, 1964), pp. 146-49.

<sup>2</sup>Read, p. 147.

<sup>3</sup>Brinnin, p. 124.

<sup>4</sup>Fitzgibbon, The Life of Dylan Thomas, p. 323.

<sup>5</sup>"Elegy" which Dylan Thomas never completed, was found among the poet's papers after his death. His friend and fellow poet, Vernon Watkins, edited the material; the poem was included in the 1956 New Directions edition of Collected Poems. (From dust jacket of The Collected Poems of Dylan Thomas (New York, 1957).

<sup>6</sup>Letter from John R. Payne, 7 November 1974. I suspect that "Bill Reed, from Boston, Massachusetts" is Bill Read, the author of The Days of Dylan Thomas. Read knew Thomas and was from Boston.



### CHAPTER III

#### PROCEDURE FOR COMPUTER COLLATION

Using a computer to collate manuscript poetry, like any research project, involves two major phases: design and implementation. Initially I had to examine the manuscripts of Thomas' "Poem on his Birthday" to determine whether and how a computer could assist me in studying Thomas' methods of composition. Collating the great mass of pages of stanzas and lines of poetry, word-lists, pictures and scribbles with a computer would require precise organization of the information in order to convert it from the two-dimensional manuscript pages to a linear form acceptable to a computer. An ordinary printed text can be transcribed fairly easily, making minor substitutions for any characters not on the computer. However, since the computer can handle only one character at a time, Thomas' poetry had to be recast into strings of characters, a form readable by the computer. This conversion required identifying and delimiting the deletions, interlineations, and other changes in the texts using a system of symbols to represent the various revisions.

Once the problem of encoding the poetry was solved, I had to formulate an organizational scheme to collate all the information. Because of the great volume, the most

practical method seemed to be a line-by-line collation against a copy-text, the first British edition of Collected Poems (London, November, 1952). (I rejected two alternatives, collating by stanza and collating by word groups, as being too complex for the small amount of additional insight they might provide.) Thus, the poetry on each manuscript could be organized by stanza and line number, with those numbers assigned by comparing each line or phrase with the copy-text to determine its place within the poem as published.

Next I wrote a computer program in the LISP computer language to collate all the lines. I "de-bugged," or corrected, the program using only test data. The test phase preceded encoding all the poetry in case my initial plan was not workable. Fortunately my plan could be implemented to produce the results I desired--a computer print-out of the copy-text and all variants by stanza and line number. Then came the monumental task of converting all the poetry on the manuscripts into machine-readable form. Finally, the program was run using all the data, producing a possible arrangement of the texts by order of composition. Later, after errors were corrected and the texts sequenced in order of composition, a final run was made, giving the collation as shown in Chapter IV.



### Preparing the Manuscripts for Computer Processing

Before a computer can process any kind of information, that information must be converted into a form and format that the computer can interpret. The form selected depends on the equipment available to read the data into the specific computer to be used. Standard card equipment is commonly employed; it reads and interprets eighty characters of information from each card. Another common device to read data into a computer system is a magnetic tape reader--a faster and more convenient method of recording data. The format chosen for this study was the eighty-character card layout. (Although the final program was run with the data on cards, the bulk of the information was actually keyed onto magnetic tape and then punched from that into cards. More explanation of that process will be given later.)

Each bit of information on the manuscripts and printed texts must be identified in terms of its location within the entire set of manuscripts and texts. The 196 pages of manuscripts of Dylan Thomas' "Poem on his Birthday" in the Harry Ransom Rare Books collections were divided in the card catalogue into eleven different sets. As I explained in Chapter II, each set of manuscripts and each printed version of the poem was arbitrarily given an identifying letter; and within each set, every page received

a unique number. The unit of information to be processed is a line within the poem. Therefore each line on every manuscript page had to be identified as to stanza and line number within the copy-text. Lines in the manuscripts which matched a line in the copy-text were easily identified. However, because much of the manuscript data represents fairly early stages of composition, in many instances deciding where a particular line fit into the completed poem was quite difficult. For example, at one point in the composition Thomas included the last five lines of stanza twelve in stanza eleven (eg. NO35, NO37). Consequently, the lines are identified as part of stanza eleven, even though in the final version they concluded stanza twelve. Another problem arose for the manuscripts representing early stages of composition of a given stanza in that there were not always exactly nine lines in the stanza. A few short stanzas occurred and several of ten or more lines. In such cases the fifth line of a short stanza might correspond to the seventh line of that stanza in the copy-text, but the line number was assigned as five because of its place in the manuscript stanza. Any lines beyond the ninth in a stanza had to be identified as beginning the next stanza, because of the organizational scheme. Sometimes the meaning of a line had no resemblance to the copy-text version of that line. By referring to



other versions of the same section of the poem, a fairly certain decision could be made. In stanza nine, for instance, which was originally the last stanza, Thomas produced 247 different versions of the eighth line, only a few of which are similar to the final version: "Yet, though I cry with tumbledown tongue." Usually the line appears out of context, simply listed over and over on a page, written, rewritten and revised, as on B101 and B014. One representative version of the line in the early stage is "And that same second, as the eyes break" (B101). A clue to placing the line is in a complete, but early version of the poem (E001-E005), where the line reads "And yet that salt same second again" (E004). Thus the many versions can be placed by finding instances in which similar lines appear within a section of the poem.

The information identifying the manuscript page and stanza and line numbers was attached to each unit of data, each line. In keying the information the first seven positions of each card contain the identification: character one is the letter representing a set of manuscripts or one printed version of the poem, the second, third and fourth characters are the three-digit page number within a set, characters five and six are the stanza number (01-12), and the seventh character is the line number within the stanza (1-9). The eighth character is a code to the program. Many of the lines as written on the manuscripts are longer than

the sixty-three character area allowed on one card for data. So the eighth character presents the total number of cards required for a particular line, if more than one card is needed. Position eight is usually blank, i.e., all of that line fits on one card, but it is sometimes a 2, a 3 or a 4. In each continuation card the identifying information, including the eighth character, matches the first card for that line, and the line of poetry continues in character position ten. Position nine is always blank, and the data itself begins in ten and continues through position 72. The last eight positions on the card (73-80) are reserved by the computer for a sequence number. (The CDC system used for the processing restricts the use of that area.) Thus, the complete format of a card would be:

<u>Position</u>	<u>Use</u>
1	Manuscript set
2-4	Page number within set
5-6	Stanza number
7	Line number
8	Continuation code
9	Blank
10-72	Data
73-80	Reserved

The most important, and in some ways the most difficult, phase of preparing the text for processing is converting the lines of poetry into computer-readable form. Thomas' manuscripts of "Poem on his Birthday" are primarily handwritten working copy of the early stages of the poem. Thus this project deals with a text riddled with insertions, de-



letions, and other types of changes, rather than with an ordinary printed text. As I mentioned before, the two-dimensional manuscript pages had to be translated into a linear form that the computer could read. A system of symbols was devised to delimit and identify the various revisions Thomas made on the manuscripts. Other methods of encoding certain types of data were also adopted.<sup>1</sup>

Since most computers can interpret only upper-case letters, a scheme for distinguishing upper-case and lower-case letters had to be devised. Most of the text is lower-case; capital letters are the exception. The normal alphabetic character within the computer is printed as upper-case. Therefore a symbol was selected to identify capital letters leaving all other letters to mean lower-case. A dollar-sign (\$) preceding a letter represents capitalization. A line encoded as \$AND FABULOUS, DEAR \$GOD translates the line, "And fabulous, dear God" (st. 6, l. 3).

Changes within the text are represented by using special symbols in conjunction with the poetry. An insertion into the text is identified by enclosing a word or phrase within carets (^). For example,

                                  long  
           And his great gulling home,       (F005)  
 is coded as

\$AND HIS ^LONG^ GREAT GULLING HOME,

A series of insertions merely repeats the single insertion symbol, with the last insertion first:

^\$VAUNTS^ ^\$DESCRIBES^ ^\$TELLS^ ^\$BLAZES^ ^\$TURNS^  
 ^\$TURNS^ ^\$MAKES^ \$SINGS ITS MORNING OF PRAISE  
 for

Sings its morning of praise  
 Makes  
 Turns  
 Blazes Describes  
 Tells Vaunts (F004)

Enclosing a word or phrase within less-than and greater-than signs (< >) shows a deletion. (H001)

Under and ~~around~~ him go (A001)

would be WHO SLAVES TO HIS /CROUCHED /HURLED/, ETERNAL

\$UNDER AND <A>ROUND HIM GO

Substitutions combine insertions and deletions. By giving the insertion, or final version, first,

Both sections are understood to be  
 \$BY ^FULL TILT <EELY> RIVER AND SWITCHBACK SEA

for full tilt  
 By eely river and switchback sea (H001)

(The second insertion character would be redundant.) Multiple substitutions repeat the symbols with the latest change given first:

\$WHO SLAVES TO HIS ^CROUCHED, <HURLED,> <SURE>  
 <FIXED> <JUDGED> <HURLED>, ETERNAL END.

for

for this project did not have a symbol for



so the apostrophe is printed as a not-capital  
 The attempt was made to print the word  
 stely a  
 Who slaves to his hurled, eternal end. (D002)

Note in this example that the punctuation is included as it was written.

A substitution within a substitution requires another symbol, the slash (/), to delineate the internal substitution.

Who slaves afraid to his fiery end  
 to his hurled, eternal end  
 crouched  
 (H001)

is represented

\$WHO SLAVES ^TO HIS /CROUCHED <HURLED>, ETERNAL  
 END <AFRAID TO HIS FIERY END>.

Occasionally Thomas inserted a word or phrase, then crossed it out. This could be called a deleted insertion. Both sets of symbols are used here:

\$IN HIS <^BLEAK^> FORKED, RACKING HOUSE  
 for

bleak  
 In his forked, racking house (B050)

Recording a false start--a word begun, then crossed out before completion--or an indecipherable scribble within a line required another coding convention: the symbol for equivalence (≡). An ampersand or and-sign (&) was always written out as AND. The character set on the computer used for this project did not have a symbol for an apostrophe ('),

so the apostrophe is printed as a not-equal sign ( $\neq$ ).

The attempt was made to reproduce the text as accurately as possible. At several points this attempt produced rather peculiar results. For example, in B008 the computer print-out reads,

STEERED BYTHEFALLING STARS.

Thomas ran the words, "by the falling," together. Thus, what might seem an error is in fact an accurate representation of the data. Misspelled words might also appear to be errors, but Thomas occasionally spelled a word differently at different times, and I reproduced what he wrote.

Actually, A certain amount of indecipherable information exists in the manuscripts. As with most handwriting, Thomas' is sometimes illegible. Some difficult passages could be guessed, while others were simply recorded as false starts. Splattered mud partially obliterates one manuscript page (C004). Trying to decipher around the mud produced several peculiar readings: \$WORK AT THEIR WAYS TO D for "Work at their ways to death" (st. 2, l. 5), and \$TOILS TOWARD THE AMBUSH DS; for "Toils towards the ambush of his wounds;" (st. 2, l. 8).

Rather As I mentioned earlier, translating the information on the manuscripts into computer-readable form is a complicated and tricky process. The sheer volume of data made consistency difficult; yet the consistency required is one major advantage of using the computer as a tool in collation.



The method of coding changes seems simple and accurate enough until one begins trying to decide how to encode some of the convoluted revisions. One way of checking the validity of the coding method was to re-translate the coded information back into a style similar to the manuscripts themselves. For example, starting with

document <\$AS ^HORSES IN THE FOAM /WINDFLOWERS IN THE WOODS>: >  
we can produce

horses in the foam  
As windflowers in the weeds:

which is a fair approximation of the manuscript version.

Actually, the revision was made to the line, then the entire stanza was crossed out and replaced (H002, st. 9, l. 3).

One problem that arose in transcribing the data was extra information on the manuscripts besides the poetry itself. For instance, B105 contains a fairly early version of the first four stanzas of the poem, including several important revisions. In the fourth stanza Thomas has revised the line, "In a spiralling cloud," first by substituting "havocking" for "spiralling," then changing the line to "Under a serpent cloud," which is the final version. Rather significantly a drawing appears beside this stanza on the manuscript. The funnel-shaped tornado-like cloud drawn apparently gave Thomas the inspiration for the serpent image. Also around the cloud are scattered the words, "havocs," "havocking," "dolorous," "deathless," and "common,"

seemingly representing his thoughts about the image at that time. Many manuscript pages have such words scattered around, which give an impression of what Thomas was trying to achieve, but which cannot be accurately placed within the text. Such words are not included in the computer-readable form of the manuscript material, but have been documented in Appendix B.

Another sort of word-list appears in B101. Below the alphabet which is written out across the page is a list that begins, "grace lace pace race, chaste, haste, taste, waste, wake, cave, chase, . . . ." and continues for several more lines. Below that list is another: "--ave, --ate, --ail, --ane, --aze, . . . ." Together these lists of words show Thomas at work on the kind of sound patterns which have made his poetry famous. However the words listed do not have any apparent relation to the lines of poetry on the page: several of the many versions of line eight of stanza nine.

One interesting kind of information that was not keyed for processing on the computer is a group of numbers--reference numbers to Roget's Thesaurus. These numbers appear scattered throughout the roughest versions of his poetry, generally three digits, occasionally two digits. For example, on B014 following eight versions of stanza 9, line 8 are a list of words: "paeon," "flourish of trumpet,"



"hailing," "trumpet flame," "volley," etc. Next to the words are the numbers, 838, 916, and 990. These are index references to an edition of Roget's Thesaurus current during the 1940's and 1950's. This phenomenon has been discussed more fully in a separate publication.

### Description of the Computer Program

The computer program for collating the manuscripts of Dylan Thomas' "Poem on his Birthday" is written in the LISP computer language, a LISt Processing language. As Clark Weissman explains in the Introduction to his LISP 1.5 Primer, "LISP is concerned primarily with the computer processing of symbolic data rather than numeric data."<sup>2</sup> The program that I wrote for this project handles the data first as a series of characters, which are assembled into words, which in turn are assembled into lists of words, or lines. During the processing as the cards are read into the computer, the lines are joined into lists of lines, then into stanzas, and finally into the poem in its entirety in all its versions.<sup>3</sup> The first record for each line group is assumed to be the copy-text and is printed with its identification information. Then each additional line is compared to the copy-text line. If the record matches the copy-text exactly, only the identification information is printed. If a variant exists, the identification is printed, followed

by a V to indicate a variant, and the entire line is printed.<sup>4</sup> This process is repeated for each line within each stanza until all the data has been collated.

One advantage of using LISP for this project is that the language was designed to handle problems involving data of arbitrary complexity and arbitrary length. In processing any natural language data, such as English text, on a computer, one cannot always know in advance the exact form of each unit of data nor the exact amount of data to be processed. In my project for example, one line of poetry may extend over several cards. LISP can handle free-form text, in this case manuscript poetry, quite efficiently.

LISP is acknowledged to be substantially different from any other programming language in that "it is founded upon a particular part of mathematical logic known as recursive function theory."<sup>5</sup> In LISP recursion is a process of producing a partial solution to the problem and simplifying the data progressively. This process is repeated on the simplified data until a terminal condition is reached, eg. the end of the data. The combination of the partial solutions is the final solution.<sup>6</sup>

In LISP various procedures are handled by creating functions, each designed to perform a certain part of the processing. Initially my program defines the functions needed: POEM, IDATOM, READPOEM, etc. (See the program listing in Appendix A.) After the functions are defined,



certain constant information is established with the CSET instruction, and finally the master function POEM is called. The basic activity within the function POEM is controlling the entire program--reading and assembling the data (READ-POEM) and collating and printing the results (PROCESS). Within each of these functions, other sub-functions are called, each of which performs some small part of the processing.

LISP is generally considered a difficult language, not recommended for beginners or non-programmers.<sup>7</sup> Nor is LISP universally available; it has been implemented mainly on large-scale computer systems.<sup>8</sup> However, despite these drawbacks, LISP should be given serious consideration for use in textual editing by computer because its unique features make it quite suitable for natural language processing.

My second choice for a computer language for processing Dylan Thomas' manuscript poetry would have been SNOBOL4, "a language for string manipulation. . .,"<sup>9</sup> designed by Bell Telephone Laboratories for computer compilation of telephone books. Basically SNOBOL4 handles data as a string of characters processed by "joining and separating strings, for testing their contents, and for making replacements in them."<sup>10</sup> With SNOBOL4 manuscript poetry could be arranged into arrays (which are comparable to lists) and processed similarly to the way I handled the poetry with LISP. However, SNOBOL4 is a bulky language

in that it requires a large amount of computer storage and is quite slow. Like LISP, it requires a fairly large computer system. One reason I did not choose SNOBOL4 for this project is that I tend to be more error-prone when programming in SNOBOL4 than in other programming languages. Therefore, although SNOBOL4 could have been used for this project, and has been used successfully for other textual-editing and natural-language processing,<sup>11</sup> I believe that LISP was a better choice for me.

Several scholars involved in the use of computers in literary and linguistic research strongly recommend Fortran for projects of this sort, mainly because of its almost universal availability. Vinton Dearing, who could perhaps be called the father of computer collation, says,

Fortran and Cobol are the best established languages in this country, an important consideration if one wishes to make one's programs generally available, and when one realizes that a researcher may change his institution, or his institution may change its computers from time to time.<sup>12</sup>

He also believes that Fortran is "one of the easiest of the compiler languages to learn. . . ."<sup>13</sup> I would guess that most people who know several languages would agree that Fortran is one of the easiest to learn, but I believe that is true primarily because Fortran is quite similar to algebra--a required high-school subject. It was designed as a mathematical and scientific language, and as such, is not easily adapted to text processing. As A. Colin Day



points out, "it is not designed to facilitate character manipulation. (Performing character manipulation in Fortran has been likened to shelling peas whilst wearing boxing gloves--J. M. Sykes, Computer Bulletin XI, 2, 147.)"<sup>14</sup> Thus, Dearing's argument would seem to be somewhat misleading.

Despite his complaint, Day is also arguing for the use of Fortran in literary research. Besides being almost universally available, Fortran is more efficient than many higher level languages, eg. SNOBOL4. However, language processing in Fortran requires format code A (for alphabetic) which is not available in all versions of the language. Day mentions that there are several subroutine packages which can be used with Fortran for list-processing, which would facilitate text-processing in Fortran. He also explains some rather complex and technical methods for saving on space required for storage of characters and words while performing character manipulation in Fortran.<sup>15</sup>

Thus, Fortran can be used for text processing, and has been quite successfully,<sup>16</sup> but not as easily nor as universally as some scholars would like to believe.

Dearing also mentioned Cobol as another well-established language in the United States. It is a Common Business Oriented Language designed specifically for certain applications in business which could not be handled easily in Fortran. Like Fortran, Cobol can be used for areas other than those for which it was originally designed, but

not without some loss of efficiency. Although Cobol is easy to learn and to use, because it is an English-like computer language, it is quite tedious to write because of the extensive verbiage required for even simple descriptions of data. One problem with using Cobol for this project (and most text processing) is its requirements of fixed format and size; this problem could be overcome in Cobol by using a much larger amount of computer storage than is usually needed to accommodate the few instances in which a line of poetry extends beyond one card. Thus, Cobol could have been used for this project, and could have produced more attractive print-outs, but not very efficiently.

Two other languages that might have been employed under other circumstances are PL/1 and JOVIAL--neither of which I know. Both have capabilities of character and string manipulation and dynamic storage allocation,<sup>17</sup> characteristics important in natural language processing. Both require a fairly large-scale computer, and PL/1 is not available on the CDC 6600, the computer I used for this project.

From this discussion one can see that no widely-used computer language has so far been designed specifically for text processing, although the last two mentioned and SNOBOL4 are closest. However, some work has been done toward this end. The Computer in Literary and Linguistic Research<sup>18</sup> includes three articles describing attempts in



Great Britain to formulate languages specifically for language processing. POP-2, created by Michael G. Farrington, is a combination of LISP, SNOBOL, and ALGOL (a mathematical language), designed for character manipulation and pattern matching including the recursive features of LISP.<sup>19</sup> B. H. Rudall explains his language PROTEXT which is limited to text processing. It contains such commands as SEARCH, STORE, and COUNT. However, the language, although very simple, does not allow even basic arithmetic procedures.<sup>20</sup> An interesting proposal made by E. B. James and Christine Allwright involves creating an "interpreter" for language processing which translates a very-high level language, which scholars themselves could use, into Fortran, which is efficient and widely available.<sup>21</sup> Thus with the last two suggestions as opposed to the other languages discussed, the literary scholar could actually program his own problem without having to learn a complicated computer language or having to depend on a programmer who may not know anything about the problem.

Someday, hopefully soon, the complications involved in deciding which programming language to use for computer collation or other text processing will be simplified. Until that time literary scholars interested in using a computer must choose among those languages available and most easily adapted to language processing. Although I believe LISP was the best choice for my project, one should consider

another comment by Vinton Dearing, "The best language for a beginner is the one most familiar to the staff of the computer center where his work will be done."<sup>22</sup>

### Implementation of the Project

After writing and "de-bugging" the LISP program to collate the manuscript poetry, the next step in the process of computer collation was to convert all the poetry into machine-readable form. I accomplished this phase myself because of my experience in typing and key-punching, thus eliminating an additional phase of writing out the data by hand. An alternative method is to code the information on card-layout sheets designed for the purpose (called key-punch coding sheets) and have an experienced keypunch operator or typist produce the physical records, whether cards or tape.

For this project I used an Entrex System 480 key-to-disk data entry system for keying the manuscript information onto tape. The System 480 includes a mini-computer, a tape-drive for output, and from one to thirty-two data-entry terminals. Each terminal has a keyboard similar to a typewriter or keypunch machine, and a video display screen. The display screen provides a great advantage over a keypunch machine in that the operator can see the information that has been keyed and can tell immediately whether an error was made. Another advantage of the System 480 is



that the data is stored within the mini-computer on a magnetic disk before being written out on tape, thus allowing changes to the data without any difficulty for the operator.<sup>23</sup>

While keying the information from the manuscripts or writing it out for someone else to key, one must make several decisions for each line of poetry. The manuscript identification and line and stanza numbers were keyed first. Some knowledge of the entire set of manuscripts assisted me in deciding on these numbers for the many pages of manuscripts which included single lines or even fragments of lines. If the line being keyed extended beyond the sixty-three character positions on one card, the continuation code was entered in position eight. A thorough understanding of the use of the symbols to represent the various revisions was necessary to facilitate the accuracy and consistency required by a project of this kind.

After keying the data, all the information was verified by re-keying. Cards can be verified on a verifying machine, which is similar to a keypunch machine. The Entrex System 480 allows entry and verification at the same terminal. Re-keying the data involves as much time as, or more than, the initial keying process, but it is more accurate than visual verification. A visual check of the first computer print-out was also made to ensure consistency in the use of the symbols and to check the accuracy of the data.<sup>24</sup>

As I mentioned earlier, the data for this project was keyed onto tape using the Entrex System 480, but the tape produced was not processed. The Control Data 6600 computer could not interpret the kind of tape created. Therefore the tape was read into an IBM System 360, which could interpret the data, and the information was punched into cards. The original tape could have been converted to the proper kind of tape; however, cards are more convenient. They can be manipulated by hand since they can be seen and read. Also when an error was discovered after the initial keying, the card could be more easily corrected than a tape.

After all the poetry had been transcribed into computer-readable form, the cards were re-arranged to present a general progression through the various stages of composition, based on the external evidence of paper and ink types and publication history. The copy-text was placed before all the other versions. As I explained in Chapter II, the ordering at this point was fairly general, a convenience for facilitating interpretation of the stages of composition after the initial computer run.

Before the data could be processed by the LISP program, the lines had to be sorted into stanza and line order, i.e., all versions of each line within each stanza had to be grouped together. The sorting process was done on a card sorter. The sorter is a mechanical device which interprets



the character in one position on a card and places the card in the appropriate pocket. There are twelve pockets, corresponding to the card punches for each of the ten decimal digits (0-9) and two special codes, called zone-punches, which are used in combination with numeric punches to create letters and punctuation marks. (This system of coding characters on a card is called the Hollerith code.) The cards must be passed through the sorter several times, once for each character position to be sorted. For this project, the entire two boxes of cards went through the sorter three times, once for each of the two digits in the stanza number and once for the line number. After the sort the data was ready for processing on the computer.

The LISP program was written to process all the manuscript information at one time, but that proved to be impossible because the computer could not handle all the cards at once. Thus I ran the program several times, once for each stanza. The LISP program followed by the data for one stanza was submitted to the University of Texas Computation Center. Later the cards were returned to me with a computer print-out of the LISP program and the information which had been processed, showing the copy-text and all the variants.

I used the print-outs from these first computer runs for two purposes. First I checked for errors in the cards--either keypunch errors or transcription errors caused by misinterpreting the manuscript information or by not

being consistent in my use of the symbols to represent revisions. After correcting these errors, I studied the printouts to determine an order which most probably matched the order in which Thomas composed the poem. (The criteria for determining the final order are explained in Chapter IV.)

The final step in the computer collation of Thomas' manuscripts required re-arranging the cards into the probable sequence of composition and submitting them for processing one more time. The results of the final computer runs are found in Chapter IV. The poetry is printed in reverse order of composition with the copy-text first and the earliest versions last.

The entire process of computer collation involved a series of steps. After designing the format for the manuscript information, the LISP program was written and tested. All the versions of "Poem on his Birthday" were converted into machine-readable form, and finally processed by the computer. The results of the computer collation were then available for interpretation.

<sup>9</sup>R. B. Griswold, J. P. Petty, and William B. Petty, Jr., *SNOBOL: Programming Language* (New York: McGraw-Hill, 1968), p. 111.

<sup>10</sup>Griswold, *et al.*, p. 112.

<sup>11</sup>SNOBOL was used, with modifications, by George B. Petty, Jr. and William B. Petty, Jr., *The Ordered Computer Collation of Manuscripts* (New York: McGraw-Hill, 1968), p. 111.



FOOTNOTES

<sup>1</sup>J. G. B. Heal discusses decisions which must be made about the use of data before encoding it, and the problems involved in encoding special characters and ambiguous constructions. "What to Tell the Programmer," The Computer in Literary and Linguistic Research, ed. by R. A. Wisbey (Cambridge, 1971), pp. 201-208.

<sup>2</sup>Clark Weissman, LISP 1.5 Primer (Belmont, Calif., 1968), p. 1.

<sup>3</sup>Actually, because of the large volume of data the program was run several times using only a portion of the data each time.

<sup>4</sup>Some projects involving computer collation print only the variant rather than the entire line, but I find that method confusing for printed texts. Manuscript poetry printed in that manner would be nearly impossible to decipher.

<sup>5</sup>Weissman, p. 1.

<sup>6</sup>Weissman, p. vi. Recursion is used in many common situations. Calculating compound interest is an example; the interest is determined for the initial sum of money, then added to that sum. This same calculation is repeated using the previous result as the starting point.

<sup>7</sup>Weissman, p. vii and Jean Sammett, Programming Languages: History and Fundamentals (Englewood Cliffs, N. J., 1969), p. 407.

<sup>8</sup>LISP is available on many large-scale computer systems, including the CDC 6600, large models of the IBM System 360-370, and PDP-10.

<sup>9</sup>R. E. Griswold, J. F. Poage, I. P. Polonsky, The SNOBOL4 Programming Language (Englewood Cliffs, N. J., 1968), p. iii.

<sup>10</sup>Griswold, et al., p. iii.

<sup>11</sup>SNOBOL4 was used, with success, for Project OCCULT (George R. Petty, Jr. and William M. Gibson, Project OCCULT: The Ordered Computer Collation of Unprepared Literary Text



(New York, 1970).) Chapter 6 includes an "Introduction to Coding in SNOBOL4," a good basic description of the language with examples from the OCCULT program (pp. 51-58).

<sup>12</sup>Vinton Dearing, "Computer Aids to Editing the Text of Dryden," Art and Error: Modern Textual Editing, ed. by Ronald Gottesmann and Scott Bennett (Bloomington, Ind., 1970), p. 257.

<sup>13</sup>Dearing, pp. 256-57.

<sup>14</sup>A. Colin Day, "Fortran as a Language for Linguists," The Computer in Literary and Linguistic Research, p. 245.

<sup>15</sup>Day, pp. 245-250.

<sup>16</sup>Besides Dearing's Dryden project, two large-scale Fortran programs for textual processing, including collation of printed poetry, are described in Georgette Silva and Harold Love, "The Identification of Text Variants by Computer," Information Storage and Retrieval, V (October, 1969), 89-108 and Georgette Silva and Cliff Bellamy, Some Procedures and Programs for Processing Language Data (Clayton, Victoria, Australia, 1969).

<sup>17</sup>Sammett, pp. 526-539, 542-582.

<sup>18</sup>See note 1 above.

<sup>19</sup>Michael G. Farrington, "POP-2 as a Programming Language for Literary Research," The Computer in Literary and Linguistic Research, pp. 271-279.

<sup>20</sup>B. H. Rudall, "A Command Language for Text Processing," The Computer in Literary and Linguistic Research, pp. 281-88.

<sup>21</sup>E. B. James and Christine Allwright, "A Frequency Count Package for Literary Research: An Example of Literary Program Design," The Computer in Literary and Linguistic Research, pp. 289-295.

<sup>22</sup>Dearing, p. 257.

<sup>23</sup>A system of this type would be valuable for processing any type of textual information, especially for editing purposes. The latest version of the System 480 allows insertion or deletion of a character, a line or an entire section of text, without erasing or re-keying any data. Ben R. Schneider rates a terminal with a video-screen attached,



highest among the input devices he discusses in "The Production of Machine-Readable Text: Some of the Variables," CHum, VI, 1 (September, 1971), 39-47.

<sup>24</sup>Project OCCULT used the first print-out for error checking, rather than verifying by re-keying. (Petty and Gibson, pp. 37-38, 42-44.)

his Birthday" from the manuscripts of the poem seems much like recent attempts to analyze the evolution of man. Several archeological discoveries indicate that homo sapiens had many predecessors, some that did not survive to influence man's development significantly and others like the great apes that survived without developing past an early stage. Thus, the stream of evolution is a network of species, rather than a neat linear progression. Similarly, Thomas' "Poem on his Birthday" developed as a network of poetry. Many ideas went into the composition, and some produced only dead ends. Others resulted in themes and images that developed into the poem. The first published version of the poem might be compared with the great apes: an extant version at an early stage of development. Therefore, arranging the manuscript versions of "Poem" into the order of composition produces not a definite sequence, but a general progression toward the finished poem.

As I discussed in Chapter II, an initial arrangement of the many manuscript versions was achieved based on the external evidence. The printed texts were of course dated. The manuscripts were sorted by paper and ink types. The

## CHAPTER IV

### THE RESULTS OF THE COMPUTER COLLATION

Studying the composition of Dylan Thomas' "Poem on his Birthday" from the manuscripts of the poem seems much like recent attempts to analyze the evolution of man. Several archeological discoveries indicate that homo sapiens had many predecessors, some that did not survive to influence man's development significantly and others like the great apes that survived without developing past an early stage. Thus, the stream of evolution is a network of species, rather than a neat linear progression. Similarly, Thomas' "Poem on his Birthday" developed as a network of poetry. Many ideas went into the composition, and some produced only dead ends. Others resulted in themes and images that developed into the poem. The first published version of the poem might be compared with the great apes: an extant version at an early stage of development. Therefore, arranging the manuscript versions of "Poem" into the order of composition produces not a definite sequence, but a general progression toward the finished poem.

As I discussed in Chapter II, an initial arrangement of the many manuscript versions was achieved based on the external evidence. The printed texts were of course dated. The manuscripts were sorted by paper and ink types. The



printed texts and the manuscripts were arranged in a preliminary order as input to the first computer collation. This first computer run provided the basis for the final ordering as presented at the end of this chapter. The results of the first collation served two purposes: one, to reveal errors in transcription from manuscript form to computer-readable form, and second, to determine the probable order in which Thomas composed the poem.

The computer print-out of the collated poetry is organized into stanza and line groups. Each group consists of all the versions of that particular line with the copy-text printed first and all other versions listed in reverse order of composition. Each version has been compared with the copy-text; if a version matches exactly, only the identification information is printed; if a variant exists, the entire line is printed following the identification. By comparing the variants to each other and to the copy-text, all the versions could be arranged into a probable sequence of composition. The criteria for arranging the versions are based on several assumptions. First, I assumed that any version of a line that exactly matched the copy-text was later than any variant. Second, the closer the wording of a line approached the final version, the later the composition of that line. Every group of versions of one line has a pivot point; i.e., a point at which the final wording of the line is accepted as final. Thus, any variant would

precede the pivot point in order of composition. Finally, the closer the wording of a line is to the first published version of the poem, the earlier that version is.

These assumptions provide the framework for arranging the poem in order of composition, but they are not as helpful as they might appear. Many variants are, in fact, insignificant to the order of composition. For example, line eight of stanza one consists of two versions exactly matching the copy-text and fourteen variants, yet the variants represent only differences in word division. The copy-text reads "His thirty-fifth wind turned age;" whereas the variants are "His thirty fifth wind turned age;" and "His thirty fifth wind-turned age;" neither of which is a significant variant. But the computer is extremely literal; an exact match is an exact match. Other variants besides word division which cannot always be considered particularly important are punctuation, spelling, and capitalization. In many of the rough drafts where Thomas seemed to be concentrating on his choice of words or a difficult image, he was quite sloppy with his handwriting, his spelling and punctuation. One variant of line four of stanza three is the misspelling of "seizing"; he spelled the word correctly fourteen times and one time spelled it "siezing."

As I suggested earlier, a complete, definitive sequencing of the many versions is not possible. Certain types of variants make any sequencing difficult, for instance,



circular revisions, in which Thomas revised a line by substituting one word for another, then deleted the new word and substituted the original. On E002, stanza five, line six is a circular revision: \$AND TOMORROW ^WEEPS <CRIES> <WEEPS> IN A BLIND CAGE. A similar problem occurs when a line is revised from the final version to a variant. The final version of the fourth line of stanza nine is "Oh, let me midlife mourn by the shrined"; yet the B097 version of the line includes the revision of "midlife" to "midday" which is an earlier variant of the line.

One is frequently tempted while studying the manuscripts to make additional logical assumptions which seem obvious, but such assumptions are often not valid. Thomas' method of composition was not especially logical. If one manuscript page contains several versions of the same line, one would naturally assume that the version written lowest on the page is the latest version. But sometimes that is incorrect. On B009, three versions of line nine of stanza two appear in the following order:

Herons, steeple stemmed, bless.

Herons, on tall stems, bless.

Herons, steeple stalked, bless.

The first is the final version which matches the copy-text. Thomas revised this line extensively; there are fifty-three versions altogether. Apparently this page presents a late stage in the composition of this line--a point at which he

selected three possibilities from among the many versions.

This manuscript page illustrates another problem as well. Most of the manuscripts contain only fragments of the poem: short sections, single lines repeated again and again, a series of phrases related to one line, or even just lists of words. Much of this information can be identified as to its position in the poem, i.e., the stanza and line number, but determining the relationship between the pages is frequently impossible. If one page has fragments of stanza five and another has fragments of stanza eight, there is usually no way to establish that one page was composed earlier than the other, even if each page can be placed among the other versions of a particular line.

Besides all the other difficulties, the organization of all the poetry into stanza and line groups complicated the arrangement into the order of composition. The organization was necessary for the computer processing, but it removed each line from its context, which was sometimes the only clue to that line's position among all the other versions.

To illustrate the problems of arranging the different versions of one line into a sequence, I will describe the progression of composition of one line, the seventh line of stanza nine. (See pp. 101-102 of the computer print-out.) The earliest version of the line is "Count his blessings aloud:" and the final version is "Dawn ships



clouted aground," which are completely different. This disparity between the lines is understandable when one considers that in the early version, stanza nine was the last stanza of the poem; whereas in the final version, three more stanzas follow it. The final version of the ninth line of stanza nine is "Count my blessings aloud:" so the earliest version of line seven has been revised from third person to first person and moved two lines farther down.

Several variants of this line can be discounted. Both lines identified as N012097 are misplaced and are actually part of stanza eleven. (A list of errata precedes the computer print-out.) B034 varies from the copy-text only by the missing comma, and 0003 by the word, "again," for "aground." This last variant may be an example of sloppy handwriting: although the word contains no d, the i is not dotted and Thomas may have just written "aground" carelessly.

Starting from an early version of the line, a selection of representative variants might be:

The lost years galed aground,	B088
The old years galed aground,	B057
And the years gone aground	B078
And the years squalled aground	B071
The clouting squalls sea round	B081
And the years clouted aground	B067
Young ships clouted aground	B067

and finally,

Most of the Dawn ships clouted aground,

Initially only the word, "aground," matches the final line.

Then after experimenting with "the years," the word, "clouting," appears as an adjective, then becomes the verb, "clouted." The years become ships, "early," "green," "young," and finally "dawn ships." Thus, through extensive revisions and numerous word substitutions, Thomas has developed a vivid image to represent his progress through the years of his life toward his death. Within the context of the final poem, the poet prays in stanza nine:

transcript Oh, let me midlife mourn by the shrined

the body of And druid herons' vows recognize the outlines of

the net The voyage to ruin I must run, the earliest stages

to the final Dawn ships clouted aground, you is not easily

explain Yet, though I cry with tumbledown tongue, hat "there

is a little Count my blessings aloud. manuscripts of "Tom

on his Certainly, selecting eight of the seventy-eight versions of the line simplifies an analysis of the progression of the composition. And in some ways this line is unusual in that Thomas did not reach any dead ends after rejecting the very earliest versions. Some of the other lines were quite disparate from the final version until late in the composition process. As I mentioned in Chapter III, the eighth line of stanza nine is an example; of the 247 versions of the line, less than twenty are similar to the



final version, "Yet, though I cry with tumbledown tongue." Most of the variants are attempts to develop an image that Thomas never could perfect, and eventually rejected.

As I suggested earlier, following the progression of Thomas' composition of "Poem on his Birthday" is similar to tracing through a network of poetry rather than continuing along a straight path. Indeed, arranging the many variants of the poem required more than logic. Despite the assumptions detailed earlier, much of the ordering of the manuscript poetry into a probable sequence of composition was intuitive. After studying the manuscripts and transcribing each line into computer-readable form, I knew the body of poetry well enough to recognize the outlines of the network as the poem progressed from the earliest stages to the final version. But that progression is not easily explained. Along with Amy Lowell, I must admit that "there is a little mystery here" among the manuscripts of "Poem on his Birthday." The results of the computer collation included in this chapter show a general progression toward the completed poem without being a definitive sequence. These print-outs from the computer collation can serve as evidence for studying Thomas' methods of composition and can reveal flaws in some of the other analyses of the poem.

Preceding the results of the computer collation are a table of symbols used for coding the poetry and revisions and a list of errors in the print-outs.

TABLE 4-1  
ERRATA IN CODING SYMBOLS

<u>Symbols on print-out</u>	<u>Manuscript form</u>
\$word	capitalization
≠ (not-equal sign)	' (apostrophe)
^word or phrase^	insertion
<word or phrase>	deletion
^word or phrase <word or phrase>	substitution
^word / word <word> <word>	substitution within a substitution
≡ (equivalence sign)	false start

(A more complete explanation of the symbols can be found in Chapter III.)



TABLE 4-2

## ERRATA IN COMPUTER COLLATION

Stanza one, line nine:	P001 and C001 versions left out, both match copy-text
Stanza two, line two:	E001 is included twice
Stanza two, line three:	K001 included as stanza two, line seven
Stanza eight, line eight:	G001 included as third version of stanza eight, line seven
Stanza nine:	All versions of N012 should be in stanza eleven
Stanza twelve, line four:	P004 included as stanza twelve, line five
Stanza twelve, line five:	K005 included as stanza twelve, line six
Stanza twelve, line nine:	B010 contains two semi-colons (;) which should be false starts (≡)
Stanza twelve, line nine:	B012--OR \$DAILY \$TELEGRAPH should be enclosed in parentheses rather than ≥ and ↑
Stanza ten, line four:	M037 should be N037

STANZA (01)

LINE (01 1)

SIA THE MUSTARDSEEN SUN \*

SIA THE MUSTARD A SEEN SUN \*

SBY FULL TILT RIVER AND SWITCHBACK SEA

SBY A FULL TILT &lt; EELY &gt; RIVER AND SWITCHBACK SEA

SBY FULL A / A TILT RIVER AND SWITCHBACK SEA

SBY EELY RIVER AND SWITCHBACK SEA

SBY EELY RIVER AND SWITCHBACK SEA

SBY EELY RIVER AND SWITCHBACK SEA

SBY A E &lt; EELY &gt; RIVER AND SWITCHBACK SEA

S WHERE THE CORPORAITS SPUD \*

SIA HIS HOUSE CA STITS HIGH ALONG BEAKS



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## THIS SANDCHAIN CAY IN THE BENT HAYS GRAVE

## SHE CELEBRATES AND SPURNS

SYSTEMS OF THE UNIVERSITY OF CALIFORNIA

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J 0 0 1 0 1 7
C 0 0 3 0 1 7
C 0 0 4 0 1 7
LINE (U) 1 7
M 0 0 1 0 1 8
P 0 0 1 0 1 8
R 0 0 1 0 1 8
X 0 0 1 0 1 8
A 0 0 1 0 1 8
L 0 0 1 0 1 8
M 0 0 1 0 1 8
E 0 0 1 0 1 8
F 0 0 1 0 1 8
S 0 0 1 0 1 8
D 0 0 1 0 1 8
B 1 0 5 0 1 8
C 0 0 1 0 1 8
B 1 0 4 0 1 8
J 0 0 1 0 1 8
C 0 0 3 0 1 8
C 0 0 4 0 1 8
LINE (U) 9
M 0 0 1 0 1 9
B 0 0 1 0 1 9
K 0 0 1 0 1 9
A 0 0 1 0 1 9
L 0 0 1 0 1 9
H 0 0 1 0 1 9
E 0 0 1 0 1 9
S 0 0 1 0 1 9
O 0 0 1 0 1 9
B 1 0 5 0 1 9
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J 0 0 1 0 1 9
C 0 0 3 0 1 9
C 0 0 4 0 1 9
*VALUE:
*7
*TIME: 17451
*EVALUATOR:
GARBAGE COLLECTIONS: 0 1

```

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70



STANZA (02)

LINE (02 1)

SUNDER AND MOUND HIM GO

M 0 0 1 0 2 1

P 0 0 1 0 2 1

B 0 0 1 0 2 1

K 0 0 1 0 2 1

A 0 0 1 0 2 1

L 0 0 1 0 2 1

H 0 0 1 0 2 1

E 0 0 1 0 2 1

S 0 0 1 0 2 1

B 1 0 5 0 2 1

C 0 0 1 0 2 1

S 1 0 4 0 2 1

J 0 0 1 0 2 1

C 0 0 1 0 2 1

C 0 0 4 0 2 1

LINE (02 2)

M 0 0 1 0 2 2

P 0 0 1 0 2 2

B 0 0 1 0 2 2

K 0 0 1 0 2 2

A 0 0 1 0 2 2

L 0 0 1 0 2 2

H 0 0 1 0 2 2

E 0 0 1 0 2 2

S 0 0 1 0 2 2

B 1 0 5 0 2 2

C 0 0 1 0 2 2

S 1 0 4 0 2 2

J 0 0 1 0 2 2

C 0 0 1 0 2 2

C 0 0 4 0 2 2

LINE (02 3)

M 0 0 1 0 2 3

P 0 0 1 0 2 3

B 0 0 1 0 2 3

K 0 0 1 0 2 3

A 0 0 1 0 2 3

L 0 0 1 0 2 3

H 0 0 1 0 2 3

E 0 0 1 0 2 3

S 0 0 1 0 2 3

B 1 0 5 0 2 3

C 0 0 1 0 2 3

S 1 0 4 0 2 3

J 0 0 1 0 2 3

C 0 0 1 0 2 3

C 0 0 4 0 2 3

LINE (02 4)

M 0 0 1 0 2 4

P 0 0 1 0 2 4

B 0 0 1 0 2 4

K 0 0 1 0 2 4

A 0 0 1 0 2 4

L 0 0 1 0 2 4

H 0 0 1 0 2 4

E 0 0 1 0 2 4

S 0 0 1 0 2 4

B 1 0 5 0 2 4

C 0 0 1 0 2 4

S 1 0 4 0 2 4

J 0 0 1 0 2 4

C 0 0 1 0 2 4

C 0 0 4 0 2 4

SFLOUNDERS • GULLS • ON THEIR COLD • DYING TRAILS •

SFLOUNDERS • GULLS • ON THEIR COLD DYING TRAILS •

SOGING WHAT THEY ARE TOLD •

SCURLEWS ALONG IN THE CONGERED WAVES







```

8 0 2 3 1 2 9V $HERONS , CN LAPPEN $TALKS , $LESS ,
8 0 2 3 1 2 9V $HERONS , CN LAPPEN $TALKS , $LESS ,
D 0 0 1 1 2 9V $HERONS , CN A LAPPEN $TALKS , $LESS ,
D 0 0 1 1 2 9V $HERONS , CN A LAPPEN $TALKS , $LESS ,
B 1 0 5 1 2 9V $HERONS , CN ONE LFG , $LESS ,
C 0 0 1 1 2 9V $HERONS , CN ONE LFG , $LESS ,
B 1 0 4 1 2 9V $HERONS , CN ONE LFG , $LESS ,
J 0 0 1 1 2 9V $HERONS , CN ONE LFG , $LESS ,
C 0 0 3 1 2 9V $HERONS , CN ONE LFG , $LESS ,
C 0 0 4 1 2 9V N ONE LFG

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*VALUE1

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*7e

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*TIME1 2167A

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*EVALUOTE1

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GARBAGE COLLECTIONS! 0 1

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STANZA (073)

LINE (07 1)

SIN THE THISTLEDOWN FALL

M 0 0 1 0 3 1  
P 0 0 1 0 3 1  
B 0 0 2 0 3 1  
K 0 0 1 0 3 1  
A 0 0 1 0 3 1  
L 0 0 1 0 3 1  
H 0 0 1 0 3 1  
F 0 0 1 0 3 1  
O 0 0 2 0 3 1  
C 0 0 1 0 3 1  
B 1 0 4 0 3 1  
C 0 0 4 0 3 1

SIN THE THISTLEDOWN FALL

LINE (07 2)  
M 0 0 1 0 3 2  
P 0 0 1 0 3 2  
B 0 0 2 0 3 2  
K 0 0 1 0 3 2  
A 0 0 1 0 3 2  
L 0 0 1 0 3 2  
H 0 0 1 0 3 2  
F 0 0 1 0 3 2  
O 0 0 2 0 3 2  
C 0 0 1 0 3 2  
B 1 0 4 0 3 2  
C 0 0 4 0 3 2

SHE SINGS TOWARDS ANGUISH I FINCHES FLY  
SHE SINGS TOWARDS ANGUISH I FINCHES FLY

SIN THE CLAW TRACKS OF HAWKS

LINE (07 3)  
M 0 0 1 0 3 3  
P 0 0 1 0 3 3  
B 0 0 2 0 3 3  
K 0 0 1 0 3 3  
A 0 0 1 0 3 3  
L 0 0 1 0 3 3  
H 0 0 1 0 3 3  
F 0 0 1 0 3 3  
O 0 0 2 0 3 3  
C 0 0 1 0 3 3  
B 1 0 4 0 3 3  
C 0 0 4 0 3 3

SIN THE CLAW TRACKS OF A HAWKS < BIRUS >

LINE (07 4)  
M 0 0 1 0 3 4  
P 0 0 1 0 3 4  
B 0 0 2 0 3 4  
K 0 0 1 0 3 4  
A 0 0 1 0 3 4  
L 0 0 1 0 3 4  
H 0 0 1 0 3 4  
F 0 0 1 0 3 4  
O 0 0 2 0 3 4  
C 0 0 1 0 3 4  
B 1 0 4 0 3 4  
C 0 0 4 0 3 4

SON A SEIZING SKY I SHALL FISHES GLIDE





J 0 0 1 0 3 70 \$IN HIS \*TAUFD \* MAKING HOUSE  
 C 0 0 4 0 3 70 \$IN HIS BIRD STEEPER A HOUSE & ROOM >  
 LINE (09 8)  
 M 0 0 1 0 3 8 \$AND THE HEWII COTLE OF HIS TRAND PERCEIVES  
 P 0 0 1 0 3 8  
 B 0 0 2 0 3 8  
 X 0 0 2 0 3 8  
 A 0 0 2 0 3 8  
 J 0 0 1 0 3 8  
 H 0 0 1 0 3 8  
 F 0 0 2 0 3 8  
 E 0 0 2 0 3 8  
 D 0 0 2 0 3 8  
 B 0 3 4 0 3 8  
 B 0 4 1 0 3 8  
 B 1 0 5 0 3 8  
 C 0 0 1 0 3 8  
 B 1 0 4 0 3 8  
 J 0 0 1 0 3 8  
 C 0 0 4 0 3 8  
 LINE (09 8)  
 H 0 0 1 0 3 9 SHERONS WALK IN THEIR SHROUD \*  
 P 0 0 1 0 3 9  
 B 0 0 2 0 3 9  
 X 0 0 2 0 3 9  
 A 0 0 2 0 3 9  
 J 0 0 1 0 3 9  
 F 0 0 2 0 3 9  
 E 0 0 2 0 3 9  
 D 0 0 2 0 3 9  
 B 0 4 1 0 3 9  
 B 1 0 5 0 3 9  
 C 0 0 1 0 3 9  
 B 1 0 4 0 3 9  
 J 0 0 1 0 3 9  
 C 0 0 4 0 3 9

\*VALUEI

\*T\*

\*TIMEI 10421

\*EVALUOTEI

GARBAGE COLLECTIONSI 0 0

UNIVERSITY OF TEXAS AT AUSTIN COMPUTATION CENTER

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1 STANZA ("A")
2
3 LINE (04 1)
4 M 0 0 2 0 0 4 1
5 P 0 0 2 0 0 4 1
6 R 0 0 2 0 0 4 1
7 K 0 0 2 0 0 4 1
8 A 0 0 2 0 0 4 1
9 L 0 0 1 0 0 4 1
10 F 0 0 2 0 0 4 1
11 E 0 0 2 0 0 4 1
12 D 0 0 2 0 0 4 1
13 B 0 1 0 0 4 1
14 B 1 0 0 1 0 4 1
15 C 0 0 1 0 0 4 1
16 J 0 0 1 0 4 1
17 C 0 0 3 0 4 1
18 C 0 0 4 0 4 1
19
20 LINE (04 2)
21 M 0 0 2 0 0 4 2
22 P 0 0 2 0 0 4 2
23 R 0 0 2 0 0 4 2
24 K 0 0 2 0 0 4 2
25 A 0 0 2 0 0 4 2
26 L 0 0 1 0 0 4 2
27 F 0 0 2 0 0 4 2
28 E 0 0 2 0 0 4 2
29 D 0 0 2 0 0 4 2
30 B 0 1 0 0 5 0 4 2
31 P 1 0 0 1 0 4 2
32 B 1 0 4 0 4 2
33 J 0 0 1 0 4 2
34 C 0 0 3 0 4 2
35 C 0 0 4 0 4 2
36
37 LINE (04 3)
38 M 0 0 2 0 0 4 3
39 P 0 0 2 0 0 4 3
40 R 0 0 2 0 0 4 3
41 K 0 0 2 0 0 4 3
42 A 0 0 2 0 0 4 3
43 L 0 0 1 0 0 4 3
44 F 0 0 2 0 0 4 3
45 E 0 0 2 0 0 4 3
46 D 0 0 2 0 0 4 3
47 B 0 1 0 0 4 3
48 B 1 0 0 1 0 4 3
49 C 0 0 1 0 4 3
50 J 0 0 1 0 4 3
51 C 0 0 3 0 4 3
52 C 0 0 4 0 4 3
53
54 LINE (04 4)
55 M 0 0 2 0 0 4 4
56 P 0 0 2 0 0 4 4
57 R 0 0 2 0 0 4 4
58 K 0 0 2 0 0 4 4
59 A 0 0 2 0 0 4 4
60 L 0 0 1 0 0 4 4
61 F 0 0 2 0 0 4 4
62 E 0 0 2 0 0 4 4
63 D 0 0 2 0 0 4 4
64 B 0 1 0 0 5 0 4 4
65 B 1 0 4 0 4 4
66 J 0 0 1 0 4 4
67 C 0 0 3 0 4 4
68 C 0 0 4 0 4 4
69
70 LINE (04 5)
71 M 0 0 2 0 0 4 5
72 P 0 0 2 0 0 4 5
73 R 0 0 2 0 0 4 5
74 K 0 0 2 0 0 4 5
75 A 0 0 2 0 0 4 5
76 L 0 0 1 0 0 4 5
77 F 0 0 2 0 0 4 5
78 E 0 0 2 0 0 4 5
79 D 0 0 2 0 0 4 5
80 B 0 1 0 0 5 0 4 5
81 B 1 0 4 0 4 5
82 J 0 0 1 0 4 5
83 C 0 0 3 0 4 5
84 C 0 0 4 0 4 5
85
86 LINE (04 6)
87 M 0 0 2 0 0 4 6
88 P 0 0 2 0 0 4 6
89 R 0 0 2 0 0 4 6
90 K 0 0 2 0 0 4 6
91 A 0 0 2 0 0 4 6
92 L 0 0 1 0 0 4 6
93 F 0 0 2 0 0 4 6
94 E 0 0 2 0 0 4 6
95 D 0 0 2 0 0 4 6
96 B 0 1 0 0 5 0 4 6
97 B 1 0 4 0 4 6
98 J 0 0 1 0 4 6
99 C 0 0 3 0 4 6
100 C 0 0 4 0 4 6
101
102 LINE (04 7)
103 M 0 0 2 0 0 4 7
104 P 0 0 2 0 0 4 7
105 R 0 0 2 0 0 4 7
106 K 0 0 2 0 0 4 7
107 A 0 0 2 0 0 4 7
108 L 0 0 1 0 0 4 7
109 F 0 0 2 0 0 4 7
110 E 0 0 2 0 0 4 7
111 D 0 0 2 0 0 4 7
112 B 0 1 0 0 5 0 4 7
113 B 1 0 4 0 4 7
114 J 0 0 1 0 4 7
115 C 0 0 3 0 4 7
116 C 0 0 4 0 4 7
117
118 LINE (04 8)
119 M 0 0 2 0 0 4 8
120 P 0 0 2 0 0 4 8
121 R 0 0 2 0 0 4 8
122 K 0 0 2 0 0 4 8
123 A 0 0 2 0 0 4 8
124 L 0 0 1 0 0 4 8
125 F 0 0 2 0 0 4 8
126 E 0 0 2 0 0 4 8
127 D 0 0 2 0 0 4 8
128 B 0 1 0 0 5 0 4 8
129 B 1 0 4 0 4 8
130 J 0 0 1 0 4 8
131 C 0 0 3 0 4 8
132 C 0 0 4 0 4 8
133
134 LINE (04 9)
135 M 0 0 2 0 0 4 9
136 P 0 0 2 0 0 4 9
137 R 0 0 2 0 0 4 9
138 K 0 0 2 0 0 4 9
139 A 0 0 2 0 0 4 9
140 L 0 0 1 0 0 4 9
141 F 0 0 2 0 0 4 9
142 E 0 0 2 0 0 4 9
143 D 0 0 2 0 0 4 9
144 B 0 1 0 0 5 0 4 9
145 B 1 0 4 0 4 9
146 J 0 0 1 0 4 9
147 C 0 0 3 0 4 9
148 C 0 0 4 0 4 9
149
150 LINE (04 10)
151 M 0 0 2 0 0 4 10
152 P 0 0 2 0 0 4 10
153 R 0 0 2 0 0 4 10
154 K 0 0 2 0 0 4 10
155 A 0 0 2 0 0 4 10
156 L 0 0 1 0 0 4 10
157 F 0 0 2 0 0 4 10
158 E 0 0 2 0 0 4 10
159 D 0 0 2 0 0 4 10
160 B 0 1 0 0 5 0 4 10
161 B 1 0 4 0 4 10
162 J 0 0 1 0 4 10
163 C 0 0 3 0 4 10
164 C 0 0 4 0 4 10
165
166 LINE (04 11)
167 M 0 0 2 0 0 4 11
168 P 0 0 2 0 0 4 11
169 R 0 0 2 0 0 4 11
170 K 0 0 2 0 0 4 11
171 A 0 0 2 0 0 4 11
172 L 0 0 1 0 0 4 11
173 F 0 0 2 0 0 4 11
174 E 0 0 2 0 0 4 11
175 D 0 0 2 0 0 4 11
176 B 0 1 0 0 5 0 4 11
177 B 1 0 4 0 4 11
178 J 0 0 1 0 4 11
179 C 0 0 3 0 4 11
180 C 0 0 4 0 4 11
181
182 LINE (04 12)
183 M 0 0 2 0 0 4 12
184 P 0 0 2 0 0 4 12
185 R 0 0 2 0 0 4 12
186 K 0 0 2 0 0 4 12
187 A 0 0 2 0 0 4 12
188 L 0 0 1 0 0 4 12
189 F 0 0 2 0 0 4 12
190 E 0 0 2 0 0 4 12
191 D 0 0 2 0 0 4 12
192 B 0 1 0 0 5 0 4 12
193 B 1 0 4 0 4 12
194 J 0 0 1 0 4 12
195 C 0 0 3 0 4 12
196 C 0 0 4 0 4 12
197
198 LINE (04 13)
199 M 0 0 2 0 0 4 13
200 P 0 0 2 0 0 4 13
201 R 0 0 2 0 0 4 13
202 K 0 0 2 0 0 4 13
203 A 0 0 2 0 0 4 13
204 L 0 0 1 0 0 4 13
205 F 0 0 2 0 0 4 13
206 E 0 0 2 0 0 4 13
207 D 0 0 2 0 0 4 13
208 B 0 1 0 0 5 0 4 13
209 B 1 0 4 0 4 13
210 J 0 0 1 0 4 13
211 C 0 0 3 0 4 13
212 C 0 0 4 0 4 13
213
214 LINE (04 14)
215 M 0 0 2 0 0 4 14
216 P 0 0 2 0 0 4 14
217 R 0 0 2 0 0 4 14
218 K 0 0 2 0 0 4 14
219 A 0 0 2 0 0 4 14
220 L 0 0 1 0 0 4 14
221 F 0 0 2 0 0 4 14
222 E 0 0 2 0 0 4 14
223 D 0 0 2 0 0 4 14
224 B 0 1 0 0 5 0 4 14
225 B 1 0 4 0 4 14
226 J 0 0 1 0 4 14
227 C 0 0 3 0 4 14
228 C 0 0 4 0 4 14
229
230 LINE (04 15)
231 M 0 0 2 0 0 4 15
232 P 0 0 2 0 0 4 15
233 R 0 0 2 0 0 4 15
234 K 0 0 2 0 0 4 15
235 A 0 0 2 0 0 4 15
236 L 0 0 1 0 0 4 15
237 F 0 0 2 0 0 4 15
238 E 0 0 2 0 0 4 15
239 D 0 0 2 0 0 4 15
240 B 0 1 0 0 5 0 4 15
241 B 1 0 4 0 4 15
242 J 0 0 1 0 4 15
243 C 0 0 3 0 4 15
244 C 0 0 4 0 4 15
245
246 LINE (04 16)
247 M 0 0 2 0 0 4 16
248 P 0 0 2 0 0 4 16
249 R 0 0 2 0 0 4 16
250 K 0 0 2 0 0 4 16
251 A 0 0 2 0 0 4 16
252 L 0 0 1 0 0 4 16
253 F 0 0 2 0 0 4 16
254 E 0 0 2 0 0 4 16
255 D 0 0 2 0 0 4 16
256 B 0 1 0 0 5 0 4 16
257 B 1 0 4 0 4 16
258 J 0 0 1 0 4 16
259 C 0 0 3 0 4 16
260 C 0 0 4 0 4 16
261
262 LINE (04 17)
263 M 0 0 2 0 0 4 17
264 P 0 0 2 0 0 4 17
265 R 0 0 2 0 0 4 17
266 K 0 0 2 0 0 4 17
267 A 0 0 2 0 0 4 17
268 L 0 0 1 0 0 4 17
269 F 0 0 2 0 0 4 17
270 E 0 0 2 0 0 4 17
271 D 0 0 2 0 0 4 17
272 B 0 1 0 0 5 0 4 17
273 B 1 0 4 0 4 17
274 J 0 0 1 0 4 17
275 C 0 0 3 0 4 17
276 C 0 0 4 0 4 17
277
278 LINE (04 18)
279 M 0 0 2 0 0 4 18
280 P 0 0 2 0 0 4 18
281 R 0 0 2 0 0 4 18
282 K 0 0 2 0 0 4 18
283 A 0 0 2 0 0 4 18
284 L 0 0 1 0 0 4 18
285 F 0 0 2 0 0 4 18
286 E 0 0 2 0 0 4 18
287 D 0 0 2 0 0 4 18
288 B 0 1 0 0 5 0 4 18
289 B 1 0 4 0 4 18
290 J 0 0 1 0 4 18
291 C 0 0 3 0 4 18
292 C 0 0 4 0 4 18
293
294 LINE (04 19)
295 M 0 0 2 0 0 4 19
296 P 0 0 2 0 0 4 19
297 R 0 0 2 0 0 4 19
298 K 0 0 2 0 0 4 19
299 A 0 0 2 0 0 4 19
300 L 0 0 1 0 0 4 19
301 F 0 0 2 0 0 4 19
302 E 0 0 2 0 0 4 19
303 D 0 0 2 0 0 4 19
304 B 0 1 0 0 5 0 4 19
305 B 1 0 4 0 4 19
306 J 0 0 1 0 4 19
307 C 0 0 3 0 4 19
308 C 0 0 4 0 4 19
309
310 LINE (04 20)
311 M 0 0 2 0 0 4 20
312 P 0 0 2 0 0 4 20
313 R 0 0 2 0 0 4 20
314 K 0 0 2 0 0 4 20
315 A 0 0 2 0 0 4 20
316 L 0 0 1 0 0 4 20
317 F 0 0 2 0 0 4 20
318 E 0 0 2 0 0 4 20
319 D 0 0 2 0 0 4 20
320 B 0 1 0 0 5 0 4 20
321 B 1 0 4 0 4 20
322 J 0 0 1 0 4 20
323 C 0 0 3 0 4 20
324 C 0 0 4 0 4 20
325
326 LINE (04 21)
327 M 0 0 2 0 0 4 21
328 P 0 0 2 0 0 4 21
329 R 0 0 2 0 0 4 21
330 K 0 0 2 0 0 4 21
331 A 0 0 2 0 0 4 21
332 L 0 0 1 0 0 4 21
333 F 0 0 2 0 0 4 21
334 E 0 0 2 0 0 4 21
335 D 0 0 2 0 0 4 21
336 B 0 1 0 0 5 0 4 21
337 B 1 0 4 0 4 21
338 J 0 0 1 0 4 21
339 C 0 0 3 0 4 21
340 C 0 0 4 0 4 21
341
342 LINE (04 22)
343 M 0 0 2 0 0 4 22
344 P 0 0 2 0 0 4 22
345 R 0 0 2 0 0 4 22
346 K 0 0 2 0 0 4 22
347 A 0 0 2 0 0 4 22
348 L 0 0 1 0 0 4 22
349 F 0 0 2 0 0 4 22
350 E 0 0 2 0 0 4 22
351 D 0 0 2 0 0 4 22
352 B 0 1 0 0 5 0 4 22
353 B 1 0 4 0 4 22
354 J 0 0 1 0 4 22
355 C 0 0 3 0 4 22
356 C 0 0 4 0 4 22
357
358 LINE (04 23)
359 M 0 0 2 0 0 4 23
360 P 0 0 2 0 0 4 23
361 R 0 0 2 0 0 4 23
362 K 0 0 2 0 0 4 23
363 A 0 0 2 0 0 4 23
364 L 0 0 1 0 0 4 23
365 F 0 0 2 0 0 4 23
366 E 0 0 2 0 0 4 23
367 D 0 0 2 0 0 4 23
368 B 0 1 0 0 5 0 4 23
369 B 1 0 4 0 4 23
370 J 0 0 1 0 4 23
371 C 0 0 3 0 4 23
372 C 0 0 4 0 4 23
373
374 LINE (04 24)
375 M 0 0 2 0 0 4 24
376 P 0 0 2 0 0 4 24
377 R 0 0 2 0 0 4 24
378 K 0 0 2 0 0 4 24
379 A 0 0 2 0 0 4 24
380 L 0 0 1 0 0 4 24
381 F 0 0 2 0 0 4 24
382 E 0 0 2 0 0 4 24
383 D 0 0 2 0 0 4 24
384 B 0 1 0 0 5 0 4 24
385 B 1 0 4 0 4 24
386 J 0 0 1 0 4 24
387 C 0 0 3 0 4 24
388 C 0 0 4 0 4 24
389
390 LINE (04 25)
391 M 0 0 2 0 0 4 25
392 P 0 0 2 0 0 4 25
393 R 0 0 2 0 0 4 25
394 K 0 0 2 0 0 4 25
395 A 0 0 2 0 0 4 25
396 L 0 0 1 0 0 4 25
397 F 0 0 2 0 0 4 25
398 E 0 0 2 0 0 4 25
399 D 0 0 2 0 0 4 25
400 B 0 1 0 0 5 0 4 25
401 B 1 0 4 0 4 25
402 J 0 0 1 0 4 25
403 C 0 0 3 0 4 25
404 C 0 0 4 0 4 25
405
406 LINE (04 26)
407 M 0 0 2 0 0 4 26
408 P 0 0 2 0 0 4 26
409 R 0 0 2 0 0 4 26
410 K 0 0 2 0 0 4 26
411 A 0 0 2 0 0 4 26
412 L 0 0 1 0 0 4 26
413 F 0 0 2 0 0 4 26
414 E 0 0 2 0 0 4 26
415 D 0 0 2 0 0 4 26
416 B 0 1 0 0 5 0 4 26
417 B 1 0 4 0 4 26
418 J 0 0 1 0 4 26
419 C 0 0 3 0 4 26
420 C 0 0 4 0 4 26
421
422 LINE (04 27)
423 M 0 0 2 0 0 4 27
424 P 0 0 2 0 0 4 27
425 R 0 0 2 0 0 4 27
426 K 0 0 2 0 0 4 27
427 A 0 0 2 0 0 4 27
428 L 0 0 1 0 0 4 27
429 F 0 0 2 0 0 4 27
430 E 0 0 2 0 0 4 27
431 D 0 0 2 0 0 4 27
432 B 0 1 0 0 5 0 4 27
433 B 1 0 4 0 4 27
434 J 0 0 1 0 4 27
435 C 0 0 3 0 4 27
436 C 0 0 4 0 4 27
437
438 LINE (04 28)
439 M 0 0 2 0 0 4 28
440 P 0 0 2 0 0 4 28
441 R 0 0 2 0 0 4 28
442 K 0 0 2 0 0 4 28
443 A 0 0 2 0 0 4 28
444 L 0 0 1 0 0 4 28
445 F 0 0 2 0 0 4 28
446 E 0 0 2 0 0 4 28
447 D 0 0 2 0 0 4 28
448 B 0 1 0 0 5 0 4 28
449 B 1 0 4 0 4 28
450 J 0 0 1 0 4 28
451 C 0 0 3 0 4 28
452 C 0 0 4 0 4 28
453
454 LINE (04 29)
455 M 0 0 2 0 0 4 29
456 P 0 0 2 0 0 4 29
457 R 0 0 2 0 0 4 29
458 K 0 0 2 0 0 4 29
459 A 0 0 2 0 0 4 29
460 L 0 0 1 0 0 4 29
461 F 0 0 2 0 0 4 29
462 E 0 0 2 0 0 4 29
463 D 0 0 2 0 0 4 29
464 B 0 1 0 0 5 0 4 29
465 B 1 0 4 0 4 29
466 J 0 0 1 0 4 29
467 C 0 0 3 0 4 29
468 C 0 0 4 0 4 29
469
470 LINE (04 30)
471 M 0 0 2 0 0 4 30
472 P 0 0 2 0 0 4 30
473 R 0 0 2 0 0 4 30
474 K 0 0 2 0 0 4 30
475 A 0 0 2 0 0 4 30
476 L 0 0 1 0 0 4 30
477 F 0 0 2 0 0 4 30
478 E 0 0 2 0 0 4 30
479 D 0 0 2 0 0 4 30
480 B 0 1 0 0 5 0 4 30
481 B 1 0 4 0 4 30
482 J 0 0 1 0 4 30
483 C 0 0 3 0 4 30
484 C 0 0 4 0 4 30
485
486 LINE (04 31)
487 M 0 0 2 0 0 4 31
488 P 0 0 2 0 0 4 31
489 R 0 0 2 0 0 4 31
490 K 0 0 2 0 0 4 31
491 A 0 0 2 0 0 4 31
492 L 0 0 1 0 0 4 31
493 F 0 0 2 0 0 4 31
494 E 0 0 2 0 0 4 31
495 D 0 0 2 0 0 4 31
496 B 0 1 0 0 5 0 4 31
497 B 1 0 4 0 4 31
498 J 0 0 1 0 4 31
499 C 0 0 3 0 4 31
500 C 0 0 4 0 4 31
501
502 LINE (04 32)
503 M 0 0 2 0 0 4 32
504 P 0 0 2 0 0 4 32
505 R 0 0 2 0 0 4 32
506 K 0 0 2 0 0 4 32
507 A 0 0 2 0 0 4 32
508 L 0 0 1 0 0 4 32
509 F 0 0 2 0 0 4 32
510 E 0 0 2 0 0 4 32
511 D 0 0 2 0 0 4 32
512 B 0 1 0 0 5 0 4 32
513 B 1 0 4 0 4 32
514 J 0 0 1 0 4 32
515 C 0 0 3 0 4 32
516 C 0 0 4 0 4 32
517
518 LINE (04 33)
519 M 0 0 2 0 0 4 33
520 P 0 0 2 0 0 4 33
521 R 0 0 2 0 0 4 33
522 K 0 0 2 0 0 4 33
523 A 0 0 2 0 0 4 33
524 L 0 0 1 0 0 4 33
525 F 0 0 2 0 0 4 33
526 E 0 0 2 0 0 4 33
527 D 0 0 2 0 0 4 33
528 B 0 1 0 0 5 0 4 33
529 B 1 0 4 0 4 33
530 J 0 0 1 0 4 33
531 C 0 0 3 0 4 33
532 C 0 0 4 0 4 33
533
534 LINE (04 34)
535 M 0 0 2 0 0 4 34
536 P 0 0 2 0 0 4 34
537 R 0 0 2 0 0 4 34
538 K 0 0 2 0 0 4 34
539 A 0 0 2 0 0 4 34
540 L 0 0 1 0 0 4 34
541 F 0 0 2 0 0 4 34
542 E 0 0 2 0 0 4 34
543 D 0 0 2 0 0 4 34
544 B 0 1 0 0 5 0 4 34
545 B 1 0 4 0 4 34
546 J 0 0 1 0 4 34
547 C 0 0 3 0 4 34
548 C 0 0 4 0 4 34
549
550 LINE (04 35)
551 M 0 0 2 0 0 4 35
552 P 0 0 2 0 0 4 35
553 R 0 0 2 0 0 4 35
554 K 0 0 2 0 0 4 35
555 A 0 0 2 0 0 4 35
556 L 0 0 1 0 0 4 35
557 F 0 0 2 0 0 4 35
558 E 0 0 2 0 0 4 35
559 D 0 0 2 0 0 4 35
560 B 0 1 0 0 5 0 4 35
561 B 1 0 4 0 4 35
562 J 0 0 1 0 4 35
563 C 0 0 3 0 4 35
564 C 0 0 4 0 4 35
565
566 LINE (04 36)
567 M 0 0 2 0 0 4 36
568 P 0 0 2 0 0 4 36
569 R 0 0 2 0 0 4 36
570 K 0 0 2 0 0 4 36
571 A 0 0 2 0 0 4 36
572 L 0 0 1 0 0 4 36
573 F 0 0 2 0 0 4 36
574 E 0 0 2 0 0 4 36
575 D 0 0 2 0 0 4 36
576 B 0 1 0 0 5 0 4 36
577 B 1 0 4 0 4 36
578 J 0 0 1 0 4 36
579 C 0 0 3 0 4 36
580 C 0 0 4 0 4 36
581
582 LINE (04 37)
583 M 0 0 2 0 0 4 37
584 P 0 0 2 0 0 4 37
585 R 0 0 2 0 0 4 37
586 K 0 0 2 0 0 4 37
587 A 0 0 2 0 0 4 37
588 L 0 0 1 0 0 4 37
589 F 0 0 2 0 0 4 37
590 E 0 0 2 0 0 4 37
591 D 0 0 2 0 0 4 37
592 B 0 1 0 0 5 0 4 37
593 B 1 0 4 0 4 37
594 J 0 0 1 0 4 37
595 C 0 0 3 0 4 37
596 C 0 0 4 0 4 37
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598 LINE (04 38)
599 M 0 0 2 0 0 4 38
600 P 0 0 2 0 0 4 38
601 R 0 0 2 0 0 4 38
602 K 0 0 2 0 0 4 38
603 A 0 0 2 0 0 4 38
604 L 0 0 1 0 0 4 38
605 F 0 0 2 0 0 4 38
606 E 0 0 2 0 0 4 38
607 D 0 0 2 0 0 4 38
608 B 0 1 0 0 5 0 4 38
609 B 1 0 4 0 4 38
610 J 0 0 1 0 4 38
611 C 0 0 3 0 4 38
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614 LINE (04 39)
615 M 0 0 2 0 0 4 39
616 P 0 0 2 0 0 4 39
617 R 0 0 2 0 0 4 39
618 K 0 0 2 0 0 4 39
619 A 0 0 2 0 0 4 39
620 L 0 0 1 0 0 4 39
621 F 0 0 2 0 0 4 39
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623 D 0 0 2 0 0 4 39
624 B 0 1 0 0 5 0 4 39
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627 C 0 0 3 0 4 39
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630 LINE (04 40)
631 M 0 0 2 0 0 4 40
632 P 0 0 2 0 0 4 40
633 R 0 0 2 0 0 4 40
634 K 0 0 2 0 0 4 40
635 A 0 0 2 0 0 4 40
636 L 0 0 1 0 0 4 40
637 F 0 0 2 0 0 4 40
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640 B 0 1 0 0 5 0 4 40
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642 J 0 0 1 0 4 40
643 C 0 0 3 0 4 40
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646 LINE (04 41)
647 M 0 0 2 0 0 4 41
648 P 0 0 2 0 0 4 41
649 R 0 0 2 0 0 4 41
650 K 0 0 2 0 0 4 41
651 A 0 0 2 0 0 4 41
652 L 0 0 1 0 0 4 41
653 F 0 0 2 0 0 4 41
654 E 0 0 2 0 0 4 41
655 D 0 0 2 0 0 4 41
656 B 0 1 0 0 5 0 4 41
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658 J 0 0 1 0 4 41
659 C 0 0 3 0 4 41
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662 LINE (04 42)
663 M 0 0 2 0 0 4 42
664 P 0 0 2 0 0 4 42
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675 C 0 0 3 0 4 42
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678 LINE (04 43)
679 M 0 0 2 0 0 4 43
680 P 0 0 2 0 0 4 43
681 R 0 0 2 0 0 4 43
682 K 0 0 2 0 0 4 43
683 A 0 0 2 0 0 4 43
684 L 0 0 1 0 0 4 43
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688 B 0 1 0 0 5 0 4 43
689 B 1 0 4 0 4 43
690 J 0 0 1 0 4 43
691 C 0 0 3 0 4 43
692 C 0 
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A 0 0 2 0 4 4  
 L 0 0 2 0 4 4 WHO SLAVES A TO HIS / CROUCHED < HURLED > ETERNAL END < AFRAID TO HIS FIERY END > E  
 F 0 0 2 0 4 4  
 E 0 0 2 0 4 4 WHO SLAVES TO HIS A CROUCHED < FIXED > ETERNAL END  
 B 0 0 2 0 4 4 WHO SLAVES TO HIS A SKULK A A LURK A A FIXED A CROUCHED ETERNAL END  
 B 0 0 1 0 4 4  
 B 0 0 1 7 0 4 4 WHO SLAVES TO HIS A CROUCHED < VILE > < FOND > HURLED ETERNAL END  
 D 0 0 2 0 4 4 WHO SLAVES TO HIS A CROUCHED < HURLED > < SURE > < FIXED > < JUDGED > < HURLED > ETERNAL END  
 B 0 0 1 0 4 4 WHO SLAVES TO HIS  
 B 0 0 1 0 4 4 WHO SLAVES TO HIS  
 C 0 0 1 0 4 4 WHO SLAVES TO HIS HURLED ETERNAL < DEATHLESS > END  
 B 0 0 1 0 4 4 WHO SLAVES TO HIS HURLED ETERNAL END  
 J 0 0 1 0 4 4 WHO SLAVES AFRAID TO HIS FIERY END  
 J 0 0 1 0 4 4 WHO SLAVES AFRAID TO HIS FIERY END  
 C 0 0 3 0 4 4 WHO GOES AFRAID TO HIS FIERY END  
 C 0 0 4 0 4 4 WHO SLAVES AFRAID TO HIS FIERY END  
 LINE (04 5)  
 H 0 0 2 0 4 5 RUNDER A SERPENT CLOUD  
 P 0 0 2 0 4 5  
 B 0 0 2 0 4 5  
 K 0 0 2 0 4 5  
 A 0 0 2 0 4 5  
 L 0 0 2 0 4 5  
 F 0 0 2 0 4 5 RUNDER A SERPENT < SIN A SPIRALLING > CLOUD  
 E 0 0 2 0 4 5 RUNDER A A SERPENT < HURLING > CLOUD  
 B 0 0 3 0 4 5 RUNDER A A WHORLING A SERPENT CLOUD  
 B 0 0 1 0 4 5 RUNDER A SERPENT CLOUD  
 B 0 0 1 7 0 4 5 RUNDER A SERPENT CLOUD  
 B 0 0 2 0 4 5  
 B 0 0 4 1 0 4 5  
 B 0 0 5 0 4 5 A RUNDER A SERPENT CLOUD < SIN A SPIRALLING > A HAVOCKING A CLOUD  
 B 0 0 5 0 4 5 WHERE THE TORTURES ASSASSINS CROUCH  
 B 0 0 5 0 4 5 WHERE THE A CLANK A LAST TORMENTS CROUCH  
 B 0 0 5 0 4 5 WHERE DEATH WAITS IN A CLOUD  
 B 0 0 5 0 4 5 WHERE THE GREAT A RAGNERS < BRANCH > HURKERS CROUCH  
 B 0 0 5 0 4 5 RED TOOTHE A SWINE A PIGS CROUCH A WED MOUTHED HITING SOWS CHONCH  
 C 0 0 1 0 4 5  
 B 0 0 1 0 4 5 SIN A SPIRALLING CLOUD  
 J 0 0 1 0 4 5 SIN A SPIRALLING CLOUD  
 C 0 0 2 0 4 5 SIN A SPIRALLING CLOUD  
 C 0 0 4 0 4 5 SIN A SPIRALLING CLOUD  
 LINE (04 4)  
 M 0 0 2 0 4 6 SCOLPHINS DIVE IN THEIR TURNTURTLE DUST  
 P 0 0 2 0 4 6  
 B 0 0 2 0 4 6  
 X 0 0 2 0 4 6  
 A 0 0 2 0 4 6  
 L 0 0 2 0 4 6  
 F 0 0 2 0 4 6 SCOLPHINS DIVE IN THEIR TURNTURTLE DUST A A  
 E 0 0 2 0 4 6  
 B 0 0 4 1 0 4 6  
 B 0 0 5 0 4 6  
 C 0 0 1 0 4 6 SCOLPHINS DIVE IN THEIR TURNTURTLE DUST  
 J 0 0 1 0 4 6 SCOLPHINS DIVE IN THEIR TURNTURTLE DUST  
 C 0 0 3 0 4 6 SCOLPHINS DIVE IN THEIR TURN A TURTLE < TARTLE > PALL  
 C 0 0 4 0 4 6 SCOLPHINS DIVE IN THEIR TURNTURTLE PALL  
 LINE (04 7)  
 M 0 0 2 0 4 7 STEE RIPLEU SEALS STREAK DOWN

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E 0 0 2 0 5 6V SAND TOUCHROW WEEPS IN A BLIND CAGE  
 E 0 0 3 0 5 6V SAND TOUCHROW WEEPS IN A BLIND CAGE  
 C 0 0 0 0 5 6V SAND TOUCHROW WEEPS IN A BLIND CAGE  
 C 0 0 0 0 5 6V SAND TOUCHROW WEEPS IN A BLIND CAGE  
 B 1 0 0 0 5 6V SAND TOUCHROW WEEPS IN A BLIND CAGE  
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 J 0 0 2 0 5 6V SAND TOUCHROW WEEPS IN A BLIND CAGE  
 C 0 0 0 0 5 6V SAND TOUCHROW WEEPS IN A BLIND CAGE

LINE (05 7)  
 M 0 0 2 0 5 7 STERROW WILL RAGE APART

P 0 0 2 0 5 7  
 B 0 0 2 0 5 7  
 K 0 0 2 0 5 7  
 A 0 0 2 0 5 7  
 L 0 0 2 0 5 7  
 F 0 0 2 0 5 7  
 E 0 0 2 0 5 7  
 B 0 0 2 0 5 7  
 C 0 0 2 0 5 7  
 B 1 0 0 0 5 7  
 B 1 0 0 0 5 7  
 J 0 0 2 0 5 7  
 C 0 0 0 0 5 7

LINE (05 8)  
 M 0 0 2 0 5 8 FIRE AND RAGE WILL CRACK

P 0 0 2 0 5 8 BEFORE CHAINS BREAK TO A HAMMER FLAME  
 B 0 0 2 0 5 8  
 K 0 0 2 0 5 8  
 A 0 0 2 0 5 8  
 L 0 0 2 0 5 8  
 F 0 0 2 0 5 8  
 E 0 0 2 0 5 8  
 B 0 0 2 0 5 8  
 C 0 0 2 0 5 8  
 B 1 0 0 0 5 8  
 B 1 0 0 0 5 8  
 J 0 0 2 0 5 8  
 C 0 0 0 0 5 8

LINE (05 9)  
 M 0 0 2 0 5 9 BEFORE CHAINS MELT IN A HOLY FLAME

P 0 0 2 0 5 9 AND LOVE UNBOLTS THE DARK  
 B 0 0 2 0 5 9  
 K 0 0 2 0 5 9  
 A 0 0 2 0 5 9  
 L 0 0 2 0 5 9  
 F 0 0 2 0 5 9  
 E 0 0 2 0 5 9  
 B 0 0 2 0 5 9  
 C 0 0 2 0 5 9  
 B 1 0 0 0 5 9  
 B 1 0 0 0 5 9  
 J 0 0 2 0 5 9  
 C 0 0 0 0 5 9

SLOVES MAKES THE GATES FLOW BACK

EVALUES  
 etc

STANZA (04)

LINE (04 1)

SAND FREELY WE GOES IOST

M 0 0 2 0 6 1  
 P 0 0 2 0 6 1  
 H 0 0 3 0 6 1  
 K 0 0 3 0 6 1  
 A 0 0 3 0 6 1  
 L 0 0 2 0 6 1  
 H 0 0 2 0 6 1  
 F 0 0 2 0 6 1  
 E 0 0 2 0 6 1  
 P 1 0 7 0 6 1  
 D 1 0 3 0 6 1  
 B 1 0 3 0 6 1  
 B 1 0 4 0 6 1  
 J 0 0 2 0 6 1  
 C 0 0 4 0 6 1  
 LINE (05 2)  
 M 0 0 2 0 6 2  
 P 0 0 2 0 6 2  
 H 0 0 3 0 6 2  
 K 0 0 3 0 6 2  
 A 0 0 3 0 6 2  
 L 0 0 2 0 6 2  
 H 0 0 2 0 6 2  
 F 0 0 2 0 6 2  
 E 0 0 2 0 6 2  
 P 1 0 7 0 6 2  
 D 1 0 3 0 6 2  
 B 1 0 3 0 6 2  
 B 1 0 4 0 6 2  
 J 0 0 2 0 6 2  
 C 0 0 4 0 6 2  
 LINE (04 3)  
 M 0 0 2 0 6 3  
 P 0 0 2 0 6 3  
 H 0 0 3 0 6 3  
 K 0 0 3 0 6 3  
 A 0 0 3 0 6 3  
 L 0 0 2 0 6 3  
 H 0 0 2 0 6 3  
 F 0 0 2 0 6 3  
 E 0 0 2 0 6 3  
 P 1 0 7 0 6 3  
 D 1 0 3 0 6 3  
 B 1 0 3 0 6 3  
 B 1 0 4 0 6 3  
 J 0 0 2 0 6 3  
 C 0 0 4 0 6 3  
 LINE (04 4)  
 M 0 0 2 0 6 4  
 P 0 0 2 0 6 4  
 H 0 0 3 0 6 4  
 K 0 0 3 0 6 4  
 A 0 0 3 0 6 4  
 L 0 0 2 0 6 4  
 H 0 0 2 0 6 4  
 F 0 0 2 0 6 4  
 E 0 0 2 0 6 4  
 P 1 0 7 0 6 4  
 D 1 0 3 0 6 4  
 B 1 0 3 0 6 4  
 B 1 0 4 0 6 4  
 J 0 0 2 0 6 4  
 C 0 0 4 0 6 4

SIN THE UNKNOWN • FAMOUS LIGHT OF GREAT

SIN THE UNKNOWN A FAMOUS A LIGHT OF GREAT

SAND FABULOUS • DEAR SAND •

 IMPOSSIBLE GREAT \$G0  
 FABULOUS DEAR \$G0

SAND FABULOUS • DEAR \$G0

DARK IS A WAY AND LIGHT IS A PLACE •





```

B 1 0 2 0 6 8
J 0 0 2 0 6 8
LINE (U A 0)
M 0 0 2 0 6 9
P 0 0 2 0 6 9
D 0 0 3 0 6 9
K 0 0 3 0 6 9v
L 0 0 2 0 6 9
R 0 0 2 0 6 9
E 0 0 3 0 6 9
B 1 0 7 0 6 9
D 0 0 3 0 6 9
S 1 0 2 0 6 9v
J 0 0 2 0 6 9v

```



## STANZA (07)

## LINE (07 1)

STHERE WE MIGHT WANDER HARE

M 0 0 3 0 7 1  
 P 0 0 3 0 7 1  
 B 0 0 4 0 7 1  
 K 0 0 3 0 7 1  
 A 0 0 2 0 7 1  
 L 0 0 2 0 7 1  
 H 0 0 2 0 7 1  
 E 0 0 3 0 7 1  
 R 1 0 7 0 7 1  
 D 0 0 4 0 7 1  
 S 1 0 3 0 7 1  
 B 1 0 4 0 7 1  
 J 0 0 2 0 7 1

## LINE (07 2)

WITH THE SPIRITS OF THE HORSESHOE BAY

M 0 0 3 0 7 2  
 P 0 0 3 0 7 2  
 B 0 0 4 0 7 2  
 K 0 0 3 0 7 2  
 A 0 0 2 0 7 2  
 L 0 0 2 0 7 2  
 H 0 0 2 0 7 2  
 E 0 0 3 0 7 2  
 R 1 0 7 0 7 2  
 D 0 0 4 0 7 2  
 S 1 0 3 0 7 2  
 B 1 0 4 0 7 2  
 J 0 0 2 0 7 2

## LINE (07 3)

FOR THE STARS SEASHORE DEAD

M 0 0 3 0 7 3  
 P 0 0 3 0 7 3  
 B 0 0 4 0 7 3  
 K 0 0 3 0 7 3  
 A 0 0 2 0 7 3  
 L 0 0 2 0 7 3  
 H 0 0 2 0 7 3  
 E 0 0 3 0 7 3  
 R 1 0 7 0 7 3  
 D 0 0 4 0 7 3  
 S 1 0 3 0 7 3  
 B 1 0 4 0 7 3  
 J 0 0 2 0 7 3

## LINE (07 4)

SHARROW OF EAGLES • THE ROOTS OF WHALES

M 0 0 3 0 7 4  
 P 0 0 3 0 7 4  
 B 0 0 4 0 7 4  
 K 0 0 3 0 7 4  
 A 0 0 2 0 7 4  
 L 0 0 2 0 7 4  
 H 0 0 2 0 7 4  
 E 0 0 3 0 7 4  
 R 1 0 7 0 7 4  
 D 0 0 4 0 7 4  
 S 1 0 3 0 7 4  
 B 1 0 4 0 7 4  
 J 0 0 2 0 7 4

## LINE (07 5)

SAD WISDOMS OF THE GESE

M 0 0 3 0 7 5  
 P 0 0 3 0 7 5  
 B 0 0 4 0 7 5  
 K 0 0 3 0 7 5  
 A 0 0 2 0 7 5  
 L 0 0 2 0 7 5  
 H 0 0 2 0 7 5  
 E 0 0 3 0 7 5  
 R 1 0 7 0 7 5  
 D 0 0 4 0 7 5  
 S 1 0 3 0 7 5  
 B 1 0 4 0 7 5  
 J 0 0 2 0 7 5

K 0 0 3 0 7 5  
 L 0 0 2 0 7 5  
 E 0 0 6 0 7 5  
 B 1 0 7 0 7 5  
 D 0 0 4 0 7 5  
 B 1 0 3 0 7 5  
 B 1 0 4 0 7 5  
 J 0 0 2 0 7 5  
 LINE (07 A)  
 H 0 0 3 0 7 6  
 P 0 0 3 0 7 6  
 B 0 0 4 0 7 6  
 K 0 0 3 0 7 6  
 A 0 0 3 0 7 6  
 L 0 0 2 0 7 6  
 H 0 0 2 0 7 6  
 E 0 0 3 0 7 6  
 B 1 0 7 0 7 6  
 D 0 0 4 0 7 6  
 B 1 0 3 0 7 6  
 B 1 0 4 0 7 6  
 J 0 0 2 0 7 6  
 LINE (07 B)  
 M 0 0 3 0 7 7  
 P 0 0 3 0 7 7  
 B 0 0 4 0 7 7  
 K 0 0 3 0 7 7  
 A 0 0 3 0 7 7  
 L 0 0 2 0 7 7  
 H 0 0 2 0 7 7  
 E 0 0 3 0 7 7  
 B 1 0 7 0 7 7  
 D 0 0 4 0 7 7  
 B 1 0 3 0 7 7  
 B 1 0 4 0 7 7  
 J 0 0 2 0 7 7  
 LINE (07 C)  
 M 0 0 3 0 7 8  
 P 0 0 3 0 7 8  
 B 0 0 4 0 7 8  
 K 0 0 3 0 7 8  
 A 0 0 3 0 7 8  
 L 0 0 2 0 7 8  
 H 0 0 2 0 7 8  
 E 0 0 3 0 7 8  
 B 1 0 7 0 7 8  
 D 0 0 4 0 7 8  
 B 1 0 3 0 7 8  
 B 1 0 4 0 7 8  
 J 0 0 2 0 7 8  
 LINE (07 D)  
 H 0 0 3 0 7 9  
 P 0 0 3 0 7 9  
 B 0 0 4 0 7 9  
 K 0 0 3 0 7 9  
 A 0 0 3 0 7 9  
 L 0 0 2 0 7 9  
 H 0 0 2 0 7 9  
 E 0 0 3 0 7 9  
 B 1 0 7 0 7 9  
 D 0 0 4 0 7 9  
 B 1 0 3 0 7 9  
 B 1 0 4 0 7 9  
 J 0 0 2 0 7 9

SWITH BLESSED • UNROUN \$GOU AND \$HIS \$GHOST •

SAND EVERY SOUL \$HIS PRIEST •

SAND EVERY SOUL A \$H < M > IS PRIEST •

SAND EVERY SOUL \$HIS PRIEST •  
 SAND EVERY SOUL \$HIS PRIEST •

\$GULLED AND CHANTER IN YOUNG \$HEAVEN\$S FOLD

\$GULLED AND A CHANTER < JOYFUL > IN YOUNG \$HEAVEN\$S FOLD

\$GULLED AND JOYFUL IN YOUNG HEAVEN\$S FOLD  
 \$GULLED AND JOYFUL IN YOUNG \$HEAVEN\$S FOLD

\$HE AT CLOUD MAKING PEACE •

\$HE AT CLOUD < - > MAKING PEACE •



SYSTEMS OF LEADS AT ADULT CORPORATION CENTER

0 0 0 4 7 9  
 8 1 0 7 7 9  
 9 1 0 4 7 9  
 J 0 0 2 7 9  
 SHE AT CLOU - GLAT-R PEACE  
 THE AT CLOU - GLAT-R PEACE

•VALUEI  
 •T

•TYPEI 20496

•EVALUINTEI

GARBAGE COLLECTIONS: 0 2





B 1 0 4 < THE CRY OF RIVERS SCYTHED TO THEIR STOPS >  
 B 1 0 4 < SWHC KNOWS THE HOCKETTING WIND WILL BLOW >  
 B 1 0 4 < SWHC KNOWS THE HOCKETTING WIND WILL BLOW >  
 G 0 0 1 0 A 4V SWHC KNOWS THE HOCKETTING WIND WILL BLOW  
 G 0 0 1 0 A 4V SWHC KNOWS THE HOCKETTING WIND WILL BLOW  
 G 0 0 1 0 A 4V SWHC KNOWS THE A ULTIMATE A HIGHERMOST WIND WILL BLOW  
 G 0 0 1 0 A 4V SWHC KNOWS THAT THE WIND IN FLAMES WILL BLOW >  
 J 0 0 2 0 A 4  
 LINE (UP 6)  
 M 0 0 3 0 A 5 < THE BONES OUT OF THE HILLS >  
 P 0 0 3 0 A 5  
 P 0 0 4 0 A 5  
 K 0 0 4 0 A 5  
 A 0 0 2 0 A 5  
 L 0 0 2 0 A 5  
 E 0 0 2 0 A 5  
 P 1 0 7 0 A 5  
 P 0 0 4 0 A 5  
 B 1 0 4 0 A 5V < SAND HILLS BLOW OVER THE BELL >  
 B 1 0 4 0 A 5V < THE BONES OUT OF THE HILLS >  
 B 1 0 4 0 A 5  
 G 0 0 1 0 A 5  
 G 0 0 1 0 A 5V < THE BONES OUT OF THE HILLS  
 G 0 0 1 0 A 5V < THE BONES OUT OF THE HILLS >  
 J 0 0 2 0 A 5  
 LINE (UP 4)  
 M 0 0 3 0 A 6 < SAND THE SCYTHED BOUNDERS BLEED > AND THE LAST  
 P 0 0 3 0 A 6  
 P 0 0 4 0 A 6  
 K 0 0 4 0 A 6  
 A 0 0 2 0 A 6  
 L 0 0 2 0 A 6  
 E 0 0 3 0 A 6  
 B 1 0 7 0 A 6  
 B 1 0 4 0 A 6  
 B 1 0 4 0 A 6V < SAND THE SCYTHED BOUNDERS DIE > AND THE LAST >  
 B 1 0 4 0 A 6V < SAND THE SCYTHED BOUNDERS WHITHE > AND THE LAST  
 G 0 0 1 0 A 6V < SAND THE SCYTHED A CUTTIPS < TONERS > DIE > AND THE SHARRED  
 G 0 0 1 0 A 6V < SAND THE SCYTHED TAMPERS DIE > AND THE HARDED  
 G 0 0 1 0 A 6V < SAND THE < HARDED > LAST WATERS KICK TO THE STAMS  
 J 0 0 2 0 A 6V < SAND THE SCYTHED BOUNDERS WHITHE > AND THE LAST  
 LINE (UP 7)  
 M 0 0 3 0 A 7 < CRAGE SHATTERED WATERS KICK  
 P 0 0 3 0 A 7  
 P 0 0 4 0 A 7  
 K 0 0 4 0 A 7  
 L 0 0 2 0 A 7  
 E 0 0 2 0 A 7  
 P 1 0 7 0 A 7  
 P 0 0 4 0 A 7  
 B 1 0 4 0 A 7V < SCOLCVS OF MAN LIE SPILL >  
 B 1 0 4 0 A 7V < LAST RIDING WATERS KICK  
 G 0 0 1 0 A 7V < LAST RIDING WATERS KICK

```

0001 0870 <THEIR AREA
J002 087
LINE (UP 4)
M003 088 <WASTS AND FISHES TO THE STILL QUICK STARS >
P003 088
R004 088
K004 088
A004 088
L002 088
E003 088
B107 088
D004 088
B103 088
B104 088
G001 088 <WASTS AND FISHES TO THE A STILL QUICK < FLOCKED => STARS >
G001 088 <THEIR WASTS AND FISHES < UP > TO THE A FIXED A SYADS >
G001 088 <THEIR BREAKERS AND FISHES TO THE STARS >
J002 088
LINE (UP 0)
M003 089 <FAITHLESSLY UNTC <HTM
P003 089
R004 089
K004 089
A004 089
L002 089
H002 089
E002 089
B107 089
D004 089
B103 089
B104 089
G001 089 <FAITHLESSLY UNTC <HTM >
G001 089 <FAITHLESSLY UNTC <HTM >
J002 089
*VALUE:
*
*TIME: 1781A
*EVALUATE:
GARBAGE COLLECTIONS: 01

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STANZA (01)

LINE (09 7)

M 0 0 3 0 9 7 DOWN SHIPS CLOUTER AGROUND .

P 0 0 3 0 9 7

H 0 0 3 0 9 7

K 0 0 4 0 9 7

L 0 0 3 0 9 7

A 0 0 2 0 9 7 A QUANA SHIPS CLOUTER AGROUND .

H 0 0 2 0 9 7 A SCOUT HIS BLESSINGS ALOUD !

N 0 3 7 0 9 7

N 0 1 2 0 9 7 SINCE THE FIRST FOURTAIN DAY

N 0 1 2 0 9 7 SINCE THE A SEA < O'Y > SI WAS A MADE < BORN >

E 0 0 4 0 9 7

B 0 0 3 0 9 7 DOWN SHIPS CLOUTER AGROUND

F 0 0 4 0 9 7 DOWN SHIPS CLOUTER AGROUND

F 0 0 5 0 9 7

B 0 0 8 0 9 7

B 0 0 4 3 0 9 7

B 0 0 6 1 0 9 7

B 0 0 9 7 0 9 7

B 0 0 6 7 0 9 7 A GREEN A FLEETS A WELLS < YOUNG SHIPS > CLOUTED AGROUND .

B 0 0 6 7 0 9 7 A ST < T > UP YEARS CLOUTED AGROUND

B 0 0 6 7 0 9 7 SEARLY SHIPS GALED AGROUND .

B 0 0 6 7 0 9 7

B 0 0 8 0 9 7 SARD THE YEARS SQUALLED AGROUND .

B 0 0 5 2 0 9 7 SARD THE YEARS SQUALLED AGROUND .

B 0 0 5 4 0 9 7 THE CLOUTING SQUALLS SEA ROUND .

B 0 0 7 4 0 9 7

B 0 0 3 1 0 9 7 THE CLOUTING SQUALLS SEA ROUND .

B 0 1 0 1 0 9 7 THE SALT YEARS SQUALLED AGROUND .

B 0 1 0 1 0 9 7 THE A FRESH A A GREEN FLEETS < SOLD KEELS > CLOUTED AGROUND

B 0 1 0 2 0 9 7 SALT YEARS CLOUTER AGROUND .

B 0 1 0 2 0 9 7 SQUAL CLOUTED YEARS AGROUND

B 0 0 6 3 0 9 7 A YOUNG KEELS > SHIPS < GREEN FLEETS SHIPS > CLOUTED AGROUND .

B 0 0 6 3 0 9 7 THE < TONS > CLOUTING TONS OF

B 0 0 8 1 0 9 7 THE BLACK SEAS CLOUTING TONS

B 0 0 7 3 0 9 7 THE CLOUTING SQUALLS SEA ROUND .

B 0 0 7 3 0 9 7 SARD THEN . BEFORE THE SOUP

B 0 0 8 2 0 9 7 SARD THE YEARS GALED AGROUND .

B 0 0 8 2 0 9 7 SARD THE YEARS SQUALLED AGROUND .

B 0 0 6 9 0 9 7 SARD THE YEARS SQUALLED AGROUND .

B 0 0 6 9 0 9 7 SARD THE YEARS GONE A GALED A AGROUND .

B 0 0 9 5 0 9 7 SARD THE YEARS GALED AGROUND .

B 0 0 9 8 0 9 7 THE CLOUTING SQUALLS SEA ROUND

B 0 0 9 9 0 9 7 THE CLOUTING SEAS < SQUALLS >

B 0 0 9 9 0 9 7 THE CLOUTING SEAS OF

B 0 0 7 6 0 9 7 SARD THE YEARS GALED AGROUND

B 0 0 3 2 0 9 7 SARD THE YEARS GALED AGROUND

B 0 0 3 2 0 9 7 SARD THEN . BEFORE THE SOUP

B 0 0 7 1 0 9 7 SARD THE YEARS GALED AGROUND .

B 0 0 7 1 0 9 7 SARD THE YEARS SQUALLED AGROUND .

B 0 0 7 0 9 7 SARD THEN . BEFORE THE SOUP

B 0 0 9 1 0 9 7 THE LAST YEARS GALED AGROUND .

B 0 0 9 1 0 9 7 SARD THE YEARS SQUALLED AGROUND .

B 0 0 7 7 0 9 7 THE LOST YEARS GALED AGROUND .

B 0 0 7 7 0 9 7 THE LOST YEARS GALED AGROUND .

B 0 0 7 7 0 9 7 COUNT MY BLESSINGS ALOUD !











B 0 7 9 1 9 8V SAND , THAT SAME SECOND UP MY SEA AGE ,  
 B 0 7 6 1 9 8V SAND IN THE SAME SALT HEATH OF MY AGE ,  
 B 0 7 9 1 9 8V SAND IN MY MIND TURNED A 5 TH AGE  
 B 0 7 9 1 9 8V SAND THEN , THIS A HELL A FELLING A FOUNTAIN THIRTY FIFTH AGE .  
 B 0 7 3 1 9 8V SAND THEN THAT SALT A FOUNTAIN A SAME SECOND AGAIN  
 B 1 0 1 0 9 8V SAND THEN THAT SALT A FOUNTAIN A SAME SECOND AGAIN  
 B 1 0 1 0 9 8V SAND , THE SAME SECOND , IN FOUNTAIN LOVE .  
 B 1 0 1 0 9 8V SAND THAT SAME SECOND , AS THE EYES BREAK  
 B 1 0 1 0 9 8V SAND THEN , THAT SECOND , AS FOUNTAINS HURK  
 B 1 0 1 0 9 8V SAND , THAT SALT SECOND AS THE EYES BREAK ,  
 B 1 0 1 0 9 8V SAND THEN THAT FOUNTAIN SECOND AGAIN  
 B 1 0 2 0 9 8V SAND THAT SALT FOUNTAIN SECOND AGAIN  
 B 1 0 2 0 9 8V SAND , THAT SAME SECOND , WITH A SALT STUNG A THE WINDS A ON THE LIPS A  
 B 1 0 2 0 9 8V SAND THEN  
 B 0 6 3 1 9 8V SALONE WITH A A < THE > A NAKED < DROWNING > CROWD  
 B 0 6 3 1 9 8V SAND THAT SAME SECOND  
 B 0 6 3 1 9 8V SAND < SEUT > THAT SAME < A SHIPMENT A > SECOND AGAIN  
 B 0 6 3 1 9 8V SAND , THE SAME SECOND , < IN > AS THE TEARS RAGE .  
 B 0 8 1 1 9 8V SAND THEN THAT SALT SAME SECOND AGAIN  
 B 0 7 3 1 9 8V SAND BLAZING SHUDDERED SEA RAGE FLOODS ,  
 B 0 7 3 1 9 8V SAND , < THEN > BEFORE THE BLAZING SEA RAGE FLOODS ,  
 B 0 7 3 1 9 8V SAND CO  
 B 0 7 3 1 9 8V SAND THEN BEFORE THE  
 B 0 7 3 1 9 8V SAND THEN , BEFORE THE CASCADING FLOOD .  
 B 0 8 2 1 9 8V SAND THEN , BEFORE THE SEA RAGE HURK < E > .  
 B 0 6 9 1 9 8V SAND , BEFORE THE BLAZING SEA RAGE A BUCKS < BREAKS > ,  
 B 0 6 9 1 9 8V SAND THEN  
 B 0 6 9 1 9 8V SAND THEN , BEFORE THE A SEA RAGE BREAKS AND BUCKS , < SEA RAGE >  
 B 0 6 9 1 9 8V SAND < THEN > , BEFORE THE A BLAZING A SCUTTLING SEA RAGE PUCKS ,  
 B 0 6 9 1 9 8V SAND AND ERE THE SHUDDERING SEA RAGE FLOODS  
 B 0 6 9 1 9 8V SAND THEN BEFORE THE < CLOUD > FOUL SOUR  
 B 0 6 9 1 9 8V SAND BLAZING SHUDDERED SEA RAGE FLOODS  
 B 0 6 9 1 9 8V SAND AND BLAZING SEA RAGE SHUDDERED AND FLOODS  
 B 0 9 1 9 8V SLET ME YET A SPIRIT  
 B 0 9 1 9 8V SAND THEN , THAT SECOND , AS FOUNTAINS THRESH  
 B 0 9 1 9 8V SAND THEN , THAT SECOND , A ON THE A AS < FOUNT > THE TEARS TELL ,  
 B 0 9 1 9 8V SAND , THAT SAME SECOND , FOUNTAINS BREAK ,  
 B 0 9 1 9 8V SAND < THAT SALT >  
 B 0 9 1 9 8V SAND THEN THAT  
 B 0 9 1 9 8V SAND THAT SAME SECOND , A OF A AS FOUNTAINS SING ,  
 B 0 9 1 9 8V SAND , THAT SAME SECOND , AS THE  
 B 0 9 1 9 8V SAND , < THAT A > THAT A SAME A SECOND , A PRAISE FOUNTAIN SHIM < IN AS THE TEARS > MAKE > THE >  
 B 0 7 6 1 9 8V SAND THEN BEFORE THE  
 B 0 7 6 1 9 8V SLET ME THEN , BEFORE THE A BLAZING A BLAZING NIGHT ,  
 B 0 3 2 1 9 8V SAND BLAZING SHUDDERED SEA RAGE FLOODS  
 B 0 3 2 1 9 8V SLET ME , UNBELIEVER , IN YOUR LOVE ,  
 B 0 3 2 1 9 8V SLET ME , WHO A HEATHEN AND IN LOVE ,  
 B 0 3 2 1 9 8V SLET ME , SLOW , AT THE RIM OF THE NEW WAVES ,  
 B 0 7 1 0 9 8V SAND THEN , BEFORE THE DOWNPOURING RAIN ,  
 B 1 0 7 0 9 8V SLET HIM MAKE HIS LAST WORLDS WILL AND THEN >  
 B 1 0 7 0 9 8V SAND BLAZING SOUTHER SEA RAGE FLOODS ,  
 B 0 9 1 9 8V SAND THEN , THE SAME SEA SECOND OF AGE  
 B 0 9 1 9 8V SAND THEN , A THOUGH < MILE > < I CRY IN THE BENT MAY >  
 B 0 9 1 9 8V SAND THEN >  
 B 0 9 1 9 8V SAND THAT SAME SECOND OF < FOUNTAIN > AGE ,  
 B 0 9 1 9 8V SAND IN THE SAME SEA HEATH ,  
 B 0 9 1 9 8V SAND , AS SEA BELLS A MOURN , < CHY > < TOLL > < SING > A THAT < IN THE > SAILING AGE ,  
 B 0 9 1 9 8V SAND , THAT SEA SECOND , A AS THE A SUNS < E > AGE , < PHON < STAR > POINT TO ARE >  
 B 0 9 1 9 8V SAND , THAT A SALT A SEA SAME SECOND , A FOR A YOUR < MY > A SMALL < SEA > SALT A TORN WITH AGE ,  
 B 0 9 1 9 8V SAND , THAT SAME SECOND , A AS THE TEARS SAIL , < TO THE E > < IN THE BENT MAY >  
 B 0 5 1 9 8V SAND THEN THAT SALT SAME SECOND , < I PRAY ,

B 0 5 1 0 9 BU SAND IN THE SALT SAND M-EATH  
 B 0 5 1 0 9 BU SAND THAT SAGE A UNMANNED < UN > SECOND < I PRAY >  
 B 0 5 1 0 9 BU SAND THAT SAME SECOND >  
 B 0 5 1 0 9 BU SAND THEN > A AT < RV > THE WAITING WALL OF A AGE < WALKS >  
 B 0 5 1 0 9 BU SAND THEN  
 B 0 5 1 0 9 BU SAND  
 B 0 5 1 0 9 BU SAND IN THE A HEART A CENTRE OF THE SALT WHITE  
 B 0 5 1 0 9 BU SAND THAT SAGE A UNMANNED < SECOND > I SECOND WAITING  
 B 0 5 1 0 9 BU SAND THAT SAME SECOND > A OF THE SALT < AS THE >  
 B 0 5 1 0 9 BU SAND > UN  
 B 0 5 1 0 9 BU SAND THAT  
 B 0 5 1 0 9 BU SAND IN THE WIDELIFF OF THE SALT E WAKE  
 B 0 5 1 0 9 BU SAND THEN THIS SALT SAME SECOND AGAIN  
 B 0 3 0 9 0 9 BU SAND THIS SAME SECOND OF THE SALT TALE  
 B 0 3 0 9 0 9 BU SAND THAT SAME SECOND > AS THE EYES BREAK  
 B 0 1 0 9 0 9 BU SAND THAT SAME SECOND > AS THE TEARS SAIL  
 B 0 1 0 9 0 9 BU SAND THEN > THE SAME SEA SECOND OF AGE  
 B 0 1 0 9 0 9 BU SAND THAT SAME SECOND > IN THE A BENT A DIN RAY >  
 B 0 1 0 9 0 9 BU SAND < SAND THEN > THE SAME SECOND > SI PRAY >  
 B 0 1 0 9 0 9 BU SAND > WHILE THE TEARS FALL ON THE TURN WAVES >  
 B 0 1 0 9 0 9 BU SAND > THE SAME FOUNTAIN SECOND AGAIN  
 B 0 1 0 9 0 9 BU SAND THEN THAT SALT SAME SECOND > AGAIN > SI PRAY >  
 B 0 1 0 9 0 9 BU SLEET ME > SGO > IN YOUR HIGH > HOLLOW PRAISE >  
 B 0 9 0 9 0 9 BU SAND THEN > BEFORE THE TORNADO A SHAPE < E > BREAK >  
 B 0 9 0 9 0 9 BU SAND THEN > BEFORE THE WAGE BREAK ABLAZE >  
 B 0 9 0 9 0 9 BU SAND BEFORE THE A SEA < SHIP TOST > < VAST > RAGE BREAK ABLAZE >  
 B 0 6 0 2 0 9 BU THEN > THAT SALT SECOND AS THE EYES BREAK >  
 B 0 6 0 2 0 9 BU THAT FOUNTAIN SECOND > AS < WHILE > < AS > THE EYES BREAK >  
 B 0 6 0 2 0 9 BU THAT THEN > IN THE SAME A SPOUT > < SPOUT >  
 B 0 7 0 7 0 9 BU THAT SAME SALT SECOND AS THE EYES BREAK  
 B 0 7 0 7 0 9 BU SAND THEN > BEFORE THE - - - -  
 B 0 7 0 7 0 9 BU SAND THEN > BEFORE  
 B 0 7 0 7 0 9 BU < SCOLAY MY BLESSINGS >  
 B 0 7 0 7 0 9 BU BEFORE SI GO FULL TILT TO  
 B 0 6 0 6 0 9 BU SLEET ME > SGO > FOR STY A CROWNED A A HIGH > HOLLOW A DEAR > GULLING SAKE >  
 B 0 6 0 6 0 9 BU SLEET ME > SGO > FOR STY HIGH > HOLLOW SAKE >  
 B 0 6 0 6 0 9 BU SLEET ME > SGO > IN < YOUR PROUD > HOLLOW PRAISE >  
 B 0 5 0 7 0 9 BU SLEET ME > SGO > A IN < FOR > YOUR PROUD > HOLLOW A PRAISE < E >  
 B 0 6 0 6 0 9 BU SLEET ME > < WHE > UNTIL SEA AND POOD GROAN >  
 B 0 6 0 6 0 9 BU SLEET ME > BEING A THANKFUL < GRATEFUL > FOR MY LUCK  
 B 0 6 0 6 0 9 BU SLEET ME > BEHOLDEN > AND TO BE JUST >  
 B 0 6 0 6 0 9 BU SLEET ME > WHO  
 B 0 6 0 6 0 9 BU SLEET ME > IN LOVE  
 B 0 6 0 6 0 9 BU SLEET ME > LIKE A FOUNTAIN IN YOUR PRAISE  
 B 0 5 0 3 0 9 BU < MY BLESSINGS >  
 B 0 5 0 3 0 9 BU THEY ARE THE  
 B 1 0 0 0 9 0 9 BU SAND THEN > THAT SECOND  
 B 1 0 0 0 9 0 9 BU SAND > THAT < SAME S > WMALE FOUNTAINING SECOND  
 B 1 0 0 0 9 0 9 BU SAND > THAT SAME SECOND AS THE EYES  
 B 1 0 0 0 9 0 9 BU SAND THEN > THAT SAME FOUNTAIN SECONDS SPACE >  
 B 0 7 0 0 9 0 9 BU SAND THE  
 B 0 7 0 0 9 0 9 BU SIC BE  
 B 0 7 0 0 9 0 9 BU SAND THE  
 B 0 7 0 0 9 0 9 BU SLEET ME >  
 B 0 7 0 0 9 0 9 BU SLEET ME > A GRACELESS A HEATHEN A A UNGORPLY A BLASPHEMER  
 B 0 7 0 0 9 0 9 BU SLEET ME > A MOST > WHO AM GRACELESS A AND < HUT > IN LOVE >  
 B 0 7 0 0 9 0 9 BU SLEET ME > UNBELIEVER > AND IN LOVE >  
 B 0 7 0 0 9 0 9 BU SLEET ME > RON > STY SWEATHEN > AND IN LOVE  
 B 0 7 0 0 9 0 9 BU SLEET ME > L  
 B 0 7 0 0 9 0 9 BU SLEET ME > IN A SY < Y > OUR PRAISE  
 B 0 7 0 0 9 0 9 BU SLEET ME > FOUNTAIN YOUR PRAISE AND > IN LOVE  
 B 0 7 0 0 9 0 9 BU SLEET ME > UNBELIEVER > IN YOUR SLOVE >  
 B 0 7 0 0 9 0 9 BU SLEET ME >



B 0 7 2 0 9 8U SLEET ME • < STY SYOH > SHY IN-ELIEVER  
 B 0 7 2 0 9 8U SLEET  
 B 0 8 0 0 9 8U SLEET ME • I'YOH HIGH • MOLLOW PRAISE •  
 B 1 0 2 0 9 8U SLEET HIM MAKE HIS LAST -ORLOYS WILL AND THEM  
 C 0 0 2 0 9 8U SLEET BE MAKE • IN HIS THIRTY - FIFTH DEATH •





B 0 9 1 0 9 0 ACCUNT MY BLESSINGS AL00 .  
 B 0 0 9 1 0 9 0 ACCUNT MY BLESSINGS AL00 .  
 B 0 0 9 1 0 9 0 ACCUNT MY BLESSINGS AL00 .  
 B 0 0 6 2 0 9 0 ACCUNT MY BLESSINGS AL00 .  
 B 0 0 7 7 0 9 0 ACCUNT HIS BLESSINGS AL00 .  
 B 0 0 6 6 0 9 0  
 B 0 0 6 6 0 9 0  
 B 0 0 6 6 0 9 0 ACCUNT = MY BLESSINGS AL00 .  
 B 0 0 6 6 0 9 0 ACCUNT MY BLESSINGS AL00 .  
 B 0 0 5 7 0 9 0  
 B 0 0 6 5 0 9 0 ACCUNT MY BLESSINGS AL00 .  
 B 0 0 7 0 0 9 0 ACCUNT MY BLESSINGS AL00 .  
 B 0 0 7 0 0 9 0 SMY BLESSINGS  
 B 0 0 7 0 0 9 0  
 B 0 0 6 2 0 9 0 ACCUNT HIS BLESSINGS AL00 .  
 B 0 0 7 2 0 9 0 ACCUNT MY BLESSINGS AL00 .  
 B 0 0 7 2 0 9 0 ACCUNT MY BLESSINGS AL00 .  
 B 0 0 7 4 0 9 0 SAND THE > FOREVER THIS ONE BLESSING  
 B 0 0 6 2 0 9 0 ACCUNT MY BLESSINGS AL00 .  
 B 0 1 0 3 0 9 0 ACCUNT HIS BLESSINGS AL00 .  
 J 0 0 2 0 9 0 THIS LAST SWEET WILL AND SHROUN .  
 LINE (09 1)





[illegible]







B 0 9 0 1 0 7V SAND THE DONES OF PLICKED SNOW  
B 0 4 2 1 0 7  
B 0 4 3 1 0 7  
B 0 9 1 1 0 7V SMOKE SCOUTING THE SUN FLOWS  
B 0 5 7 1 0 7V SIT IS A PLACE TO READ < .>  
B 0 8 4 1 0 7V < THE HOLIER>  
B 0 8 P 1 0 7V SMOKE HOLY THE SUN FLOWS ,  
LINE (110)  
M 0 0 4 1 0 8 LULLING OF SPHERES IN THE SEASHELL FLESH ,  
P 0 0 4 1 0 8  
X 0 0 5 1 0 8  
A 0 0 4 1 0 8  
L 0 0 3 1 0 8  
N 0 0 3 1 0 8  
N 0 1 0 1 0 8V SLUILLING OF SPHERES IN THE SEASHELL < EVE> < DUSK> FLESH  
F 0 0 3 1 0 8 MUSIC IN THE SEASPELL OF THE FLESH  
E 0 0 4 1 0 8V SAND THE SPHERES PARLING IN THE SWIFT A POOR A FLESH ,  
O 0 0 1 1 0 8V SEASHELL OF THE FLESH A FIERY < NIGHT EYE> FLESH  
O 0 0 1 1 0 8V SAND THE SPHERES A MUSIC A A WHISPERING A < A MURMUR A> A SIGNING A BARBLING IN THE < A MOUGH SAD MULED A> A  
LULLED A< SWIFT> FLESH ,  
O 0 0 1 1 0 8V THE SPHERES < FAD> A SIGHING A LULLING IN THE ~~~~  
O 0 0 1 1 0 8V A LULLING A MUSIC OF THE SPHERES IN THE A DUSKS HEAD A LULLED FLESH  
O 0 0 3 1 0 8V KULLING OF A THE A CUPKES IN A THE < SPELLED HAPT> FLESH A < A = COLD SEASHELLS A> < THE DISK>  
O 0 0 4 1 0 8V LULLING OF SPHERES IN THE SEASHELL A HEAD A DUSK A NIGHT> FLESH  
F 0 0 4 1 0 8V LULLING OF A THE A SPHERES IN THE < SEAS LOVELY FLESH>  
F 0 0 4 1 0 8V SAND THE SPHERES A CONCORD> A MUSIC IN THE A< => SWIFT A BLIND FLESH ,  
F 0 0 6 1 0 8V SAND THE SPHERES MUSIC IN THE STARRIED FLESH ,  
B 0 8 7 1 0 8V SPHERED DUNA IN THE ORIGINAL MEATH ,  
B 0 0 8 7 1 0 8V SAND THE SPHERES MUSIC IN THE A BLIND < FRAIL> < MOST> FLESH ,  
B 0 0 8 7 1 0 8V SAND THE SPHERES MUSIC IN THE A STARRIED < BLIND> FLESH ,  
B 0 9 0 1 0 8V SAND THE SPHERES MUSIC IN EVERY DEATH ,  
B 0 4 2 1 0 8V SAND THE SPHERES A SINGING A MUSIC IN THE SWIFT FLESH ,  
B 0 9 1 1 0 8V SAND THE SPHERES MUSIC IN THE A BLIND A STARRIED FLESH ,  
B 0 9 5 7 1 0 8V SWEETER THE BIRCS PRAISE , AND LOUDER \$I YELL  
B 0 8 P 1 0 8V A SIN SLOVE , < THE ONE TRUE LOVE> \$LOVE ,  
B 0 8 P 1 0 8V SLODER THE A WORLDS RTHOS A SHOUTING < SPARROWS> SING FOR THEM SELVES  
LINE (110d)  
M 0 0 4 1 1 9 SAND THIS LAST BLESSING MOST ,  
P 0 0 4 1 1 9  
X 0 0 5 1 1 9  
A 0 0 4 1 1 9  
L 0 0 3 1 1 9  
N 0 0 3 1 1 9  
E 0 0 4 1 1 9  
O 0 0 4 1 1 9  
O 0 0 5 1 1 9  
B 0 0 8 7 1 1 9 SAND THIS LAST BLESSING MOST !  
B 0 0 9 0 1 1 9V SAND THIS LAST BLESSING MOST  
B 0 4 2 1 1 9V SAND THIS LAST BLESSING MOST  
B 0 4 3 1 1 9  
B 0 8 7 1 1 9V SAND THIS LAST BLESSING MOST !  
B 0 8 7 1 1 9V SAND , A AT LAST , A TRIP LONG LAST> HLFSsing MOST OF ALL I



1 B 0 8 1 1 0 9V SAND : 3600 AND 8HTS GILLS : THIS BLESSING MOST  
 2 B 0 9 1 1 0 9V SPRATSE OF THE UNRELIEVED POST :  
 3 B 0 8 1 1 0 9V SAND WILDER THE ROCKE FRAM :

4 •VALUEI

5 •T\*

6 •TIMEI 30305

7 •EVALUATEI

8 GARBAGE COLLECTIONS: 12













N 0 4 7 1 1 SV SAND EVERY WIND AND A WAVE  
 N 0 4 4 1 1 SV SEVERY A WAVE A WIND OF MY WAY  
 N 0 4 4 1 1 SV < SEVERY GREAT GALE > I TAKE >  
 N 0 4 4 1 1 SV SAND EVERY < SING > GOS-INFO > SAIF  
 N 0 4 4 1 1 SV < SANG > SEVERY A WIND A GALE OF MY WAY  
 N 0 4 3 1 1 SV SEVERY WIND OF MY WAY  
 N 0 4 3 1 1 SV SEVERY WIND OF MY WAY  
 N 0 4 2 1 1 SV E I FEEL THE ROLLING HILLS  
 N 0 4 1 1 1 SV < SAND COLDER THE SNOW BRAINED >  
 N 0 4 1 1 1 SV SCOME TRIUMPHANTLY RAGE  
 N 0 3 9 1 1 SV SAND THE COLDER THE SNOW BRAINED  
 N 0 3 9 1 1 SV < SAND A COLDER THE A SHAKING A SNOW BRAINED GALES  
 N 0 3 7 1 1 SV < MORE SPANED WITH ANGELS RIDE >  
 N 0 3 5 1 1 SV < MORE SPANED WITH ANGELS RIDE >  
 N 0 3 1 1 1 SV SAND WITH MORE FOUNTAIN FAITH  
 N 0 3 0 1 1 SV < SAND COLDER THE SNOW >  
 N 0 3 0 1 1 SV SAND WITH MORE FOUNTAIN FAITH  
 N 0 3 0 1 1 SV < AND WITH MORE FAITH >  
 N 0 3 0 1 1 SV SCOME TRIUMPHANTLY A BREAK A BLAZE  
 N 0 3 0 1 1 SV WITH MORE TRIUMPHANT FAITH  
 N 0 3 0 1 1 SV SCOME LOVELY A THE A IS THE DAY  
 N 0 3 0 1 1 SV SCOME  
 N 0 2 9 1 1 SV SAND A COLDER A PROUDER THE SNOW BRAINED  
 N 0 2 9 1 1 SV SCOLDER THE SNOW BRAINED WCON  
 N 0 2 7 1 1 SV SAND PROUDER THE SNOW BRAINED  
 N 0 2 3 1 1 SV SAND PROUDER THE SNOW BRAINED  
 N 0 2 1 1 1 SV A THORE A < SAND > < SUMMER THE > A SWIFTLY < SWIFTLY > SNOW BRAINED  
 N 0 2 1 1 1 SV RESULTS IN THE SNOW BRAINED  
 N 0 2 1 1 1 SV < SEXULT > AND THE > SAND SWIFTER THE SNOW BRAINED  
 N 0 2 1 1 1 SV SAND A SWIFTER A PROUDER THE SNOW BRAINED  
 N 0 1 9 1 1 SV SCOLDER AND FIERCE GAVE  
 N 0 1 9 1 1 SV < SWIFTER < SAND > LOUDER < ROADS > THE A RAMSHACKLING < EXULTING > SEA & EXULTS  
 N 0 1 8 1 1 SV SEXULT > AND THE SNOW BRAINED  
 N 0 1 8 1 1 SV SEXULT > AND THE SNOW BRAINED  
 N 0 1 8 1 1 SV SCOLDER AND FIERCE GAVE  
 N 0 0 3 1 1 SV SAND EVERY A WAVE < KING > OF THE WAY  
 N 0 0 4 1 1 SV SEXULT AND THE SNOW BRAINED  
 N 0 0 4 1 1 SV < SWIFTER THE DEER JACK FLOWS >  
 N 0 0 5 1 1 SV SEXULT > AND THE SNOW BRAINED  
 N 0 0 4 2 1 1 SV SEXULT & AND THE < > ICE A A SNOW BRAINED  
 N 0 0 9 4 1 1 SV < SWIFTER THE TRAILING MOON >  
 N 0 0 9 4 1 1 SV SEXULTS > AND THE TRAILING  
 N 0 0 9 4 1 1 SV SEXULT < S > A GENTLER THE < GENTLER THE > A < MANED HILLS > < FLOYED > GRAVE < AND THE SEASNATLED >  
 N 0 0 5 1 1 SV SEXULT > GENTLER THE GRAVE  
 N 0 0 4 1 1 SV SEXULT AND THE SNOW BRAINED  
 N 0 0 4 1 1 SV SEXULT > WILDER THE FLAMED  
 N 0 0 4 1 1 SV SAND WILDER THE A GRAINS < FLAMES > A SANDS A A GRATNS A  
 N 0 0 5 0 1 1 SV SAND WILDER THE SANDS GRAINS  
 N 0 0 9 4 1 1 SV SEXULT < FIERCE > < WILDER THEN MANED > AND THE  
 N 0 0 9 3 1 1 SV SEXULT AND THE FIRE BRAINED  
 N 0 0 1 3 1 1 SV SEXULT > WILDER THE MANED  
 N 0 0 8 7 1 1 SV < SHELED HILLS >  
 N 0 0 8 7 1 1 SV SEXULT > THE TRAILING SHALL  
 N 0 0 8 7 1 1 SV < SAND THE WILD > TRAILING MOON >  
 N 0 0 8 7 1 1 SV SEXULT AND < PRAISE > RADIANT PRAISE  
 N 0 0 3 0 1 1 SV < SAND THE UPBURNING IN STATE >  
 N 0 0 3 0 1 1 SV AND THE MOON WAKES  
 N 0 0 3 0 1 1 SV SEXULT > AND THE SNOW BRAINED









N 0 4 0 1 1 7U < SMOKE TRIUMPHANTLY  
 N 0 3 9 1 1 7U < SMOKE TRIUMPHANT AHEAD  
 N 0 3 8 1 1 7U < SHAKE FOR ME THE CHAIRS  
 N 0 3 7 1 1 7U < WITH SOME TRIUMPHANT FAITH  
 N 0 3 6 1 1 7U < SHOUTER THEN THEIR EYES >  
 N 0 3 5 1 1 7U < MORE TRIUMPHANTLY -- THE --  
 N 0 3 4 1 1 7U < THAN  
 N 0 3 3 1 1 7U < FOR A LACER < THE ROLLING > SNOW BRAINED  
 N 0 3 2 1 1 7U < SMOKE TRIUMPHANTLY WAGES >  
 N 0 3 1 1 1 7U < MORE TRIUMPHANTLY FOR THE WIND  
 N 0 2 0 1 1 7U SIN MY FIRST SOUTHERN DAYS  
 N 0 2 0 1 1 7U < AND WITH MORE FOUNTAIN LOVE THAN LEAPY  
 N 0 2 7 1 1 7U < REVER TO MY SAC GAZE >  
 N 0 2 7 1 1 7U < SINCE THE FIRST DAY >  
 N 0 2 7 1 1 7U < REVER IN MY A GREEN AGE A BENT HAY  
 N 0 2 7 1 1 7U < AND WITH MORE FOUNTAIN FAITH  
 N 0 2 7 1 1 7U < TGALE AND FOUNTAIN OF FAITH >  
 N 0 2 7 1 1 7U < SINCE  
 N 0 2 7 1 1 7U < REVER BEFORE MY GAZE >  
 N 0 2 7 1 1 7U < REVER BEFORE THAN EVER < I SAW  
 N 0 2 7 1 1 7U < SINCE < MY > IT WAS CAST AWAY >  
 N 0 2 7 1 1 7U < SINCE THE FIRST  
 N 0 2 7 1 1 7U < AND WITH MORE FOUNTAIN FAITH >  
 N 0 2 7 1 1 7U < FOUNTAIN  
 N 0 2 7 1 1 7U < SINCE THE > THAN  
 N 0 2 7 1 1 7U < THE WHOLE WOULD SPINE  
 N 0 2 7 1 1 7U < THE BLEST > BEGINNING DAY  
 N 0 2 7 1 1 7U < SHEER OR SAW  
 N 0 2 7 1 1 7U < THAN EVER ST SAW  
 N 0 2 7 1 1 7U < AND FOUNTAINOUS WITH FAITH >  
 N 0 2 7 1 1 7U < TWINGED WOULD > WITH FOUNTAIN FAITH >  
 N 0 2 7 1 1 7U < REVER IN MY GUEST < < > E SAW  
 N 0 2 7 1 1 7U < SINCE THE FIRST DAY DAYBREAK  
 N 0 2 7 1 1 7U < SINCE  
 N 0 2 7 1 1 7U < A SUP A SINCE MY A SINCE THE < A SPAN A > DARK DAY A BREAK < AWAKED > FROM EAST TO  
 N 0 2 7 1 1 7U < AS THE SLOW MUSK  
 N 0 2 7 1 1 7U < REVER > SINCE IT WAS MADE  
 N 0 2 7 1 1 7U < REVER IN < THE > MY SPRING A DAYS A AGE  
 N 0 2 7 1 1 7U < SINCE MY -- EYES WERE MADE  
 N 0 2 7 1 1 7U < SINCE SI A STEPPER < CAME > FORTH IN VAIN  
 N 0 2 7 1 1 7U < SINCE FIRST SI KNEW A SHIS < MY > WAY < >  
 N 0 2 7 1 1 7U < SINCE THE FIRST > DISTING DAY >  
 N 0 2 7 1 1 7U < REVER IN MY SEA < POINE > < ON THE > GREEN DAYS  
 N 0 2 7 1 1 7U < SINCE THE FIRST BEATING DAY  
 N 0 2 7 1 1 7U < SINCE THE FIRST WAKING A DAY < PLAZE >  
 N 0 2 7 1 1 7U < REVER IN MY GREEN AGE  
 N 0 2 7 1 1 7U < SMOCK SAND SWIFTER > A SUNDER A THE A SHIFT > A SNOW BRAINED  
 N 0 2 7 1 1 7U < SMOCK > AND WITH MORE < EXTASY > THAN LEAPT  
 N 0 2 7 1 1 7U < SINCE  
 N 0 2 7 1 1 7U < SINCE SON THE GREEN GUEST >  
 N 0 2 7 1 1 7U < SINCE SI FIRST < SO > PARCED  
 N 0 2 7 1 1 7U < SINCE THE DAY WAS SAID >  
 N 0 2 7 1 1 7U < SINCE THE < FIRST > FOUNTAIN DAY  
 N 0 2 7 1 1 7U < SIN THE FIRST GUEST AND TRAIL  
 N 0 2 7 1 1 7U < SINCE  
 N 0 2 7 1 1 7U < SINCE THE FIRST COO-CROW STRUCK  
 N 0 2 7 1 1 7U < SINCE  
 N 0 2 7 1 1 7U < SINCE SI SPRANG FROM THE SHADOWS >  
 N 0 2 7 1 1 7U < SINCE THE FIRST FOUNTAIN LAY  
 N 0 2 7 1 1 7U < SINCE THE FIRST COO-CROW LAY





























## CHAPTER V

AN EVALUATION OF COMPUTER COLLATION  
OF MANUSCRIPT POETRY

Computers were designed and first used for mathematical and scientific calculations. Such calculations usually involved small amounts of data--a few numbers--and extremely complex computations, and the results of such processing are definite answers. The advantages of computers soon became evident to the non-scientific community. The business world with its masses of data to be processed discovered that the computer was a miraculous time-saving device. Business processing again produced answers--concrete results; paychecks were printed by computer and the monthly reports as well. The twentieth century had created and applied the computer as the ultimate problem-solver.

```

1 0 0 1 1 2 0 0 < SAS WE SAIL TO THE LIGHT >
2 0 0 3 1 2 0 0 SAS WE SAIL OUT TO DIE
3 0 0 2 0 1 2 0 0 SAS WE SAIL OUT TO DIE
4 0 0 2 0 1 2 0 0 SPOKEVER WE WILL GOOD NIGHT
5 0 0 2 0 1 2 0 0 WE LEAVE FOR THE FIRST TIME
6 0 0 2 0 1 2 0 0 SAS WE SAIL OUT TO DIE
7 0 0 2 0 1 2 0 0 SAS WE SAIL OUT TO DIE
8 0 0 2 0 1 2 0 0 MID GOOD & GOING NIGHT
9 0 0 2 0 1 2 0 0 SAS WE SAIL OUT TO DIE
10 0 0 2 0 1 2 0 0 SAS WE SAIL OUT TO DIE
11 0 0 2 0 1 2 0 0 SAS WE SAIL OUT TO DIE
12 0 0 2 0 1 2 0 0 SAS WE SAIL OUT TO DIE
13 0 0 2 0 1 2 0 0 SAS WE SAIL OUT TO DIE
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58 0 0 2 0 1 2 0 0 SAS WE SAIL OUT TO DIE
59 0 0 2 0 1 2 0 0 SAS WE SAIL OUT TO DIE
60 0 0 2 0 1 2 0 0 SAS WE SAIL OUT TO DIE

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GARBAGE COLLECTIONS: 1 2

The computer can be an research tool, rather  
than as a  
to organize and  
data for the scholar. For example, the results of the  
computer  
computer  
Thomas' manuscript  
which could not be  
in Chapter 17  
pages could  
The format  
each line  
stance of the final poem--the possibility of in-  
cluding  
on B55  
of poet  
of poet  
covered  
many words  
"folktales," "fables." The words do not appear in the poem,

## CHAPTER V

### AN EVALUATION OF COMPUTER COLLATION OF MANUSCRIPT POETRY

Computers were designed and first used for mathematical and scientific calculations. Such calculations usually involved small amounts of data--a few numbers--and extremely complex computations, and the results of such processing are definite answers. The advantages of computers soon became evident to the non-scientific community. The business world with its masses of data to be processed discovered that the computer was a miraculous time-saving device. Business processing again produced answers--concrete results; the paychecks were printed by computer and the monthly reports as well. The twentieth century had created and accepted the computer as the ultimate problem-solver.

But not all problems have solutions; some questions cannot be answered concretely and definitely. Humanistic research, and especially literary research, asks questions with disputable answers. Thus, it would seem apparent that the computer has no place in literary research. However, the computer can be used for more than finding answers. Literary problems are quite different from scientific or business problems so the use of the computer will be different.



The computer can be employed as a research tool, rather than as a problem-solving device. It can be programmed to organize and arrange information and supply reference data for the scholar. For example, the results of the computer collation as presented in the last chapter provide few answers about Dylan Thomas. However, those print-outs can serve as valuable evidence for studying Thomas' poetry and his methods of composing "Poem on his Birthday."

All the Computer collation is not a complete solution to the problems of studying manuscript poetry; collating Thomas' manuscript poetry revealed certain difficulties which could not be overcome. For example, as I explained in Chapter III, not all the information on the manuscript pages could be transcribed into computer-readable form.<sup>1</sup>

The formality of the organizational scheme--of identifying each line or phrase as a version of one particular line and stanza of the final poem--eliminated the possibility of including some very early versions of the poem. For example, on B053 along with several lines from stanza nine, we find the phrase, "over the solving floors," which cannot be identified as relating to any particular section of the poem. On other pages, lists of words occur near a section of poetry for which they are being considered. B056 has several early versions of line four of stanza ten along with many words scattered around the page, eg., "primal," "first," "folktale," "fable." These words do not appear in the poem,

but they give some indication about Thomas' thoughts while composing that particular line. However, these words are not included in the collation.

The organizational scheme also created some problems with groups of lines on the manuscripts. In one very early draft of stanza four (C003), lines eight and nine each occur several times, grouped 8 8 8 9 8 9 8 9. Yet in the collation there is no indication of the groupings. All the versions of line eight are together, and all the versions of line nine are together.

Other kinds of information significant to a study of Thomas' composition which were not included in the collation are the pictures and the numbers on the manuscript pages. The pictures seem to relate to Thomas' attempts to develop certain images. Two manuscripts (B018 and B047) have pictures of an iceberg along with versions of line four of stanza five, "On skull and scar where his loves lie wrecked." Although the poet eventually eliminated the iceberg image, many of the earlier versions of the line refer to it. The numbers on the pages, which are references to Roget's Thesaurus, are usually directly related to a specific line or section of the poem, but that is not obvious when the numbers are listed separately from the poem itself (in Appendix B).

Even the poet's handwriting on the manuscripts can give additional evidence not available from the collation.



Sometimes the poet's handwriting shows great haste as if he were feverishly composing. At other times the neatness of the writing seems to indicate that he was leisurely re-copying the poem.

However, despite the information not included, the computer print-outs of the collation provide a vast store of material about the poet and his poem. A complete study of Thomas' methods of composition must be done from the manuscripts, but the collation can be extremely helpful. To illustrate this point, I shall briefly analyze the development of the last four stanzas of the poem.

The ninth stanza of "Poem on his Birthday" is especially important in the composition and development of the poem. Here the poet shifts from third person to first person, consequently revealing a more personal attempt to face death. In noting this shift, William York Tindall remarks,

Stephen Dedalus commends a poet who, in the course of a poem, shifts from lyrical first person to dramatic third. But what more fitting for a lyric poet than to be lyrical?<sup>2</sup>

The original nine-stanza version of the poem concluded in third person on a fatalistic note. The expansion of the poem from nine to twelve stanzas produced such a profound change in the tone of the poem that one is tempted to consider the earliest published version an entirely different poem from the final version. In contrast to the prayer

which begins in the ninth stanza of the final version, the last six lines of stanza nine in the early poem are quite pessimistic:

Oh, may this birthday man by the shrined  
 And aloof heron's vows  
 Mourn until the night pelts down and then  
 Count his blessings aloud!  
 May he make, in his thirty-fifth death,  
 His last sweet will and shroud.

Thus the early poem ended. In the three additional stanzas of the final poem, the poet enumerates his blessings and concludes on a triumphant note.

Four elements and five  
 Senses, and man a spirit in love  
 Tangling through this spun slime  
 To his nimbus bell cool kingdom come  
 And the lost, moonshine domes,  
 And the sea that hides his secret selves  
 Deep in its black, base bones,  
 Lulling of spheres in the seashell flesh,  
 And this last blessing most,  
 That the closer I move  
 To death, one man through his sundered hulks,  
 The louder the sun blooms  
 And the tusked, ramshackling sea exults;



And every wave of the way  
 And gale I tackle, the whole world then,  
 With more triumphant faith  
 Than ever was since the world was said,  
 Spins its morning of praise,  
 I hear the bouncing hills,  
 Grow larked and greener at berry brown  
 Fall and the dew larks sing  
 Taller this thunderclap spring, and how  
 More spanned with angels ride  
 The mansouled fiery islands! Oh,  
 Holier then their eyes,  
 And my shining men no more alone  
 As I sail out to die.

Now the poet faces death almost with joy rather than with  
 the despair revealed in his earlier wish to make "his last  
 sweet will and shroud." He has become the Noah of "The  
 Author's Prologue."

We will ride out alone, and then,  
 Under the stars of Wales,  
 Cry, multitudes of arks!

. . . . .

My ark sings in the sun  
 At God speeded summer's end  
 And the flood flowers now.

This change of attitude and the shift from third person in the early poem to first person in the final version can be followed through the collation of the last three stanzas of the poem. Page B107 was probably written soon after the nine-stanza poem was published. It was one of the first efforts to extend the poem beyond the ninth stanza.

Oh, let this making man by the shrined

And aloof herons' vows

Mourn as he will his thirty fifth death

Under the serpent cloud,

Let him make his last worlds' will and then

Count his blessings aloud!

Four elements and five

Senses, the live sea at his door

And the moon in his mind

Moving the tides and the crouched, unborn

Dark selves in the mud.

These lines, in third person, were crossed out and replaced by a later version in first person; yet already the tone has lifted slightly. By rearranging the ideas, he can continue the poem and "count his blessings aloud!"

I mentioned earlier that organizing the many lines of the poem into stanza and line groupings caused some difficulty by removing the lines from their context. However, that also revealed an interesting feature in the development



of the last three stanzas of the poem. Each of these stanzas--ten, eleven, and twelve--was at one point in the composition, the final stanza of the poem. In the collation for the last three stanzas, many lines appear earlier in the collation than their final position within the poem. For example, the final version of line eight of the eleventh stanza is "Than ever was since the world was said." Included among the many versions of that line, we also find, "And my shining men no more alone" (N035) which is the eighth line of stanza twelve in the final poem.

By looking at each of the last three stanzas at the time when Thomas considered it the final stanza, we can see a further progression toward the optimism and joy of the final version of the poem. In one of the several manuscript versions in which stanza ten has become the last stanza, we can see many of the ideas which were later expanded to two more stanzas. Thomas wrote on B091,

Oh, though I mourn this day by the shrined

And druid herons vows

The ruinous voyage I must sail,

The lost years galed aground,

Let me, God, in Your high, hollow praise,

Count my blessings aloud,

Four elements and five

Senses, and man a spirit of all

Through the dark to the light,  
 Light which is a place to tread in love,  
 And this last blessing most,  
 That the closer we move to our death  
 More shouting the sun flows  
 Sweeter the birds praise, and louder I yell  
 Praise of the unbelieved host.

In these rough, unpolished lines, the poet has become more optimistic, but ironically so. He cannot yet believe in the God he prays to with only "high, hollow praise."

In a slightly later version (N035) of the last section of the poem, stanzas nine and ten are close to the final wording, and stanza eleven has become the last stanza of the poem.

And this last blessing most,  
 That the closer I move  
 To death, through the skulled and sundered hulks,  
 The louder the sun blooms  
 The tusked, ramshackling sea exults,  
 More spanned with angels ride  
 The mansouled fiery islands. Oh,  
 Holier then their eyes  
 And my shining men no more alone  
 As I sail out to die!

Significantly the last five lines of this section, which were



to become the last five lines of the twelfth stanza, were crossed out, and a few pages later in the notebook (N042), the fifth line of stanza eleven matches the first line of stanza twelve in the final version:

I hear the bouncing hills  
All larked and greener at berry brown  
Fall and the dew larks sing  
Taller this thunderclap spring, and how  
More spanned with angels ride

The mansouled islands. Oh

Thomas has written a tenth line to stanza eleven, or has just reached the twelfth stanza, and apparently realizes that he does not have the proper number of lines for the two stanzas, eleven and twelve. The pages following this version, which stops in mid-sentence, are mainly revisions of stanza eleven, expanding it to nine lines. He apparently wrote the end of the poem before he reached the end and had to go back to fill up the space. In so doing, he further strengthens the optimistic tone of the poem, almost totally eliminating the doubt and disbelief. Finally,

the whole world then,  
With more triumphant faith  
Than ever was since the world was said  
Spins its morning of praise.

By referencing both the manuscripts and the computer

print-outs, we can trace the progression through the final stages of the composition of the poem. Rushworth M. Kidder, in his book, The Country of the Spirit, discusses the religious elements in all of Thomas' Collected Poems. He could be describing the composition of this one poem when he says,

"Poem on his Birthday" marks the culmination of Thomas' religious poetry. Simple, personal, concerned with the ultimates of death and religion, this magnificent poem is a supreme exultation by one who, moving through the ambiguities and uncertainties of his earlier work, has at last evolved an honest and forthright language of praise.<sup>3</sup>

Since Kidder based his analysis on the published version of the poem, he could not know that his statement is supported by the evidence of the manuscripts and the computer collation, that as Thomas composed this poem, he moved beyond the "ambiguities and uncertainties" of the earlier versions of this poem.

Just as the results of the collation can support the conclusions of scholars, so they can refute arguments. I mentioned in Chapter I that David Holbrook attempted to prove, in his book, Dylan Thomas: The Code of the Night, that Thomas was schizoid, and that our knowledge of Thomas' psychological state would help us better understand his poetry. Many of Holbrook's conclusions are based on three manuscript pages which he reproduced from Ackermann's book. However, much of his argument must be regarded as invalid because he failed to consider adequate evidence. Testing his argument against the evidence of the manuscripts in the



HRC and the computer collation reveals several flaws in his logic. For example, Holbrook states,

From an examination of the pages it seems that Dylan Thomas wrote his poem in its first version allowing words to emerge helter-skelter. He then noted certain doubtful words and marked them. Here one would expect closer attention to meaning, trials of the shape of a line, rewriting in the struggle with words and with meanings. Instead we have recourse to Roget, and catalogues of synonyms.<sup>4</sup>

Holbrook seems to assume that the four manuscripts he is aware of are all the manuscripts that exist for the poem. A superficial examination of the large group of manuscripts in the HRC reveals Thomas' extensive revisions, his "trials of the shape of a line, rewriting in the struggle with words and with meanings." And Holbrook seems to feel that the poet's use of Roget was almost sinful. Thomas did use the thesaurus as a source for new words; about ten per cent of the manuscripts include reference numbers. Yet biographical accounts of Thomas throughout his life indicate that he also used newspapers, his friends' conversations, books of poetry or any other source available for new words.<sup>5</sup> I doubt that many scholars would agree with Holbrook's contention that "all Roget supplies is cliché," that "a creative writer would surely rather use Roget to know what to avoid, than to find something more personal, more relevant, more exact?"<sup>6</sup> I emphasize Holbrook's feelings about Thomas' use of Roget because he essentially discounted "Poem on his Birthday" as a meaningful poem because the poet referred to Roget. Other

of his conclusions based on the three manuscripts are also questionable.

Holbrook notes a "characteristic perversity," that Thomas included a hyphen in the word, "wind-turned," and later left it out. Holbrook concludes that Thomas did so "in order to create greater ambiguity--or perhaps to make the poem look more meaningful than it is."<sup>7</sup> I imagine that Holbrook would be surprised to find that Thomas was much more "perverse" than he suspects. We see from the collation of line eight of stanza one that Thomas tried nearly every possible combination of hyphens in the two-word phrase, "thirty-fifth wind turned." I would only conclude that Thomas was unsure of the use of the hyphen, and that his choice was largely a matter of chance.

In the eighth line of stanza two, "Toils towards the ambush of his wounds," Holbrook points out that "Ambush was once anguish in his drafts: how has it become ambush?"<sup>8</sup> The question should be: why did Thomas write anguish there at all? The collation reveals that that variant did not appear in any of the nineteen versions of the line in the HRC manuscripts. The word, anguish, does appear in every version of the second line of stanza three, "He sings towards anguish; finches fly." I suspect that the word's appearance in the earlier line was simply a copying error; on the same manuscript that Holbrook refers to, which appears to have been written quite hurriedly, Thomas left out two lines of



stanza three entirely. "dangerous threat."

Holbrook comments that Thomas' "forthcoming death is seen (significantly) as an unbolting of love (love being a dangerous threat)."<sup>9</sup> Here he has misread the poem. In stanzas five and six Thomas wrote,

And tomorrow weeps in a blind cage  
 Terror will rage apart  
 Before chains break to a hammer flame  
 And love unbolts the dark  
 And freely he goes lost  
 In the unknown, famous light of great  
 And fabulous, dear God.

This section of the poem does not present a staunch Christian attitude, perhaps, but neither does it mention the threat of "the unbolting of love." The unbolting of the dark by love represents Armageddon, when all men, including the poet, will walk freely in God's presence. Interestingly, the collation shows that the only variant of the line, "And love unbolts the dark," occurs in a very early version (C004):

And the rest is locked in a long cage  
 Fire and rage will crack  
 Before chains melt in a holy flame,  
 Love make the gates flow back.

Thus, from the beginning Thomas saw love as a liberating

force rather than as a "dangerous threat."

Comparing Holbrook's conclusions about Thomas' "Poem on his Birthday" with the evidence found in the print-outs of the computer collation and with the manuscripts themselves creates strong doubts about his argument. Presumably the critic was not aware of the many manuscripts of the poem, yet the charge by any scholar that a well-recognized and widely-accepted poet was schizoid and therefore should not be taken seriously demands the most rigorous and detailed research if that charge is not to be considered mere sensationalism. A poet's worth must not be judged by whether or not his techniques for composing are acceptable to one critic or another. And such judgments should not be based on selected facts. Although few literary scholars claim to be scientific, a good scholar in any field must accept the scientific methodology that requires consideration of all relevant information without selectively ignoring those facts which contradict the theory being supported. Perhaps if Holbrook had based his argument on more complete information, his claims would seem more worthy of consideration.

Although the poet's psychological state should not be a determining factor in an evaluation of his poetry, the manuscripts and the collation can provide insight into the private thoughts of Dylan Thomas the poet and the man. They reveal his humor and his despair, his concentration and his



intense dedication to his work. Thomas will perhaps be known eventually as a craftsman, a worker in words who created magnificent poetic sculptures hewn from the English language. The results of the computer collation show the craftsman at work, trying word after word after word to produce certain images and sounds within each line.

Throughout his life, Dylan Thomas was accused of writing obscure or, at best, difficult poetry. He believed, however, that it was meaningful. In December, 1935, he defended his poetry against a charge by a publisher that it was surrealistic, by replying,

I think I do know what some of the main faults of my writing are: Immature violence, rhythmic monotony, frequent muddleheadedness, and a very much overweighted imagery that leads too often to incoherence. But every line is meant to be understood; the reader is meant to understand every poem by thinking and feeling about it, not by sucking it in through his pores, or whatever he is meant to do with surrealist writing.<sup>10</sup>

Frankly, despite his wishes, much of Thomas' poetry is difficult, but usually decipherable. The collation can help the reader understand some of the imagery which is not immediately obvious. In Chapter IV I traced the composition of the seventh line of stanza nine, "Dawn ships clouted aground." This line is an example of a lovely, but rather obscure line. From the early versions of the line, however, its meaning and its relation to the poem as a whole become quite clear. Thus, the collation can serve as material for elucidation of Thomas' imagery.

An important advantage to performing a collation on the computer is that after the project is completed, the information recorded in computer-readable form is still available for further processing. Frequently, while working with computers in literary research, approaching the answer to one question raises new questions. This project of computer collation of manuscript poetry had as its goal a print-out of all the versions of "Poem on his Birthday" arranged in the order in which they were composed. The results of the collation suggest other, perhaps more significant, computer analyses. For example, while the collation allows one to trace the development of an image or pattern of sounds through the many versions of a line, perhaps the computer could do some of the groundwork of scanning the data. By creating a "dictionary" of the words in the poem and providing synonyms and definitions, a computer program could find patterns of meaning within the different sections of the poem and in the many different versions of these sections. If the dictionary also included rhythmic and other aural characteristics of the words, the computer could find metrical patterns and sound patterns not immediately apparent to a human scholar. Having a computer perform such preliminary analyses has several advantages over humans doing the same work. Computers cannot get bored, they do not forget or lose track because of interruptions, and they don't day-dream. But the computer, no matter how intricately pro-



grammed, can never draw conclusions. Only a human can decide what all the patterns and correlations mean. Yet it seems logical that with that kind of information which the computer could provide, a scholar could discover techniques which Thomas used in creating his poems that elucidate aspects of the poetry never before revealed.

I have tried to point out some of the advantages and disadvantages of computer collation of manuscript poetry. On the whole, I believe that it is feasible in certain circumstances and can be valuable to the study of a poet's work. The procedure outlined in this project based on the manuscripts of Dylan Thomas' "Poem on his Birthday" can be adapted for a similar study of other poems. But several problems must be considered. Working with computers can be quite expensive, in terms of expenditure of both time and money. Obviously, a computer must be available to the scholar, either in a university or in a commercial service bureau that rents computer time. A scholar who is not familiar with computers must hire a programmer who is able to contemplate the project from a literary standpoint and who is willing to explain to the non-technical scholar what is happening as the project progresses. One particular difficulty in choosing a programmer is that most programmers are not familiar with humanistic computing; they want to find quick answers. They tend to be more interested in what the computer does than in what the scholar wants and can

understand. However, once the problems of finding a computer and a sympathetic programmer that the scholar can afford, are overcome, the computer collation can begin.

Computer collation is probably not applicable to many situations. If a poem exists in only four or five manuscript versions, the collation should be done manually. A large volume of data is required to justify the costs (in time and money) of working with a computer. The organizational scheme used for this project, of identifying each line by its position within the final poem, might not apply to all poems. I doubt that many poets establish the framework of a poem as early in the composition as Thomas did. Other organizational schemes might be used more appropriately. For example, some poems could more logically be divided into stanzas or sentences for comparison of one version to another. Any poetry close to the final version (and all printed poetry) can be divided into stanzas and lines (or just lines).

The system I used for encoding Thomas' poetry and its revisions into computer-readable form seems adequate for all but the most unusual manuscripts. The most common revisions are, of course, insertions, deletions, and substitutions. The symbols for this project were selected to correspond as closely as possible with standard editing symbols, but they could be changed if one so desired.

The LISP program explained in Chapter III and repro-



duced in Appendix A could be adapted for use on other computers. Because of certain unique features of the LISP language on the computer system at the University of Texas at Austin, I doubt that it would work, exactly as it is, at any other computer installation. But the techniques of comparing one version of a line to all the others can be programmed fairly easily on nearly any type of computer system in LISP or another computer language. I would suggest that the program be designed to process the data sequentially rather than recursively as my program does. In other words, the program could process the poetry a line at a time rather than reading in all the lines before processing the first. The recursive method used for this project is only successful with a small amount of data and a computer with very large memory banks.

Thomas All in all, despite the problems of working with computers, computer collation of manuscript poetry is worth the effort, in certain circumstances. One important point that the non-technical scholar should remember is that he must maintain control of the project. Because computers are very literal and programmers are generally unfamiliar with the process of collation, the scholar must determine for himself and then explain to the programmer, or the computer, the exact steps to be performed on the data. Every aspect of the situation must be considered before the work begins, and the procedure must be tested for validity before

the actual processing is done. Such rigorous planning and implementation of the project produces much more consistent and reliable results than many projects done manually. If the project is done carefully, the results of the computer collation can serve as valuable reference material about the poem and can often illuminate new aspects of the poetry by revealing new questions to be asked.

And the In conclusion, I must admit that computer collation is not new. Vinton Dearing began his work on computer collation of printed poetry in the early 1960's, and several computer collations of printed prose have been produced, the best known of which is probably George R. Petty, Jr., and William M. Gibson's Project OCCULT. Yet as far as I know, no one had attempted to collate manuscript poetry on a computer until I began my project dealing with Dylan Thomas' worksheets and drafts of "Poem on his Birthday." The basic problems of preparing the literary text for the computer are the same for any literary data processing, and the method of collation is quite straightforward: one simply compares all versions of the text against a copy-text. However, there is one major difference between computer collation of printed poetry or prose and computer collation of manuscript poetry. Manuscript poetry is messy; it often contains extensive revisions and multiple versions of each line. It cannot merely be copied onto cards or tape and fed into the computer. It must be translated from the image on



the manuscript page into a linear form--one character after another.

Therefore, I believe that the major innovation involved in this project was the creation of a method for translating manuscript poetry into computer-readable form. Creating a system for encoding the revisions to the poetry made possible the computer collation of manuscript poetry. And the results of the collation can be quite useful to an understanding of how Dylan Thomas composed his poem. A complete analysis of Thomas' methods of composition must be left for a larger work, but the print-outs from the collation reveal Thomas at work treating "words as a craftsman does his wood or stone or what-have-you." From many ideas or springs of inspiration the poet found the stream of imagery and meaning that produced the final poem. By studying the documentation of Thomas' sweat and toil, we can see Dylan Thomas crafting his words to express "some lyrical impulse, some spiritual doubt or conviction, some dimly-realised truth [he] must try to reach and realise."<sup>11</sup>

## FOOTNOTES

<sup>1</sup>Information not recorded for computer processing is detailed in Appendix B.

<sup>2</sup>Tindall, p. 288.

<sup>3</sup>Kidder, p. 197.

<sup>4</sup>The Code of the Night, p. 127.

<sup>5</sup>See, for instance, J. H. Martin, "Dylan Thomas," TLS, 19 March 1964, p. 235. Martin knew Thomas well as a young man; he reports that Thomas kept a notebook all the time containing lists of words gleaned from various sources.

<sup>6</sup>The Code of the Night, p. 128.

<sup>7</sup>Ibid., p. 131.

<sup>8</sup>Ibid.

<sup>9</sup>Ibid.

<sup>10</sup>Letter to Richard Church, 9 December 1935, in Selected Letters of Dylan Thomas, p. 161.

<sup>11</sup>See above n. 11, Chapter I.



APPENDIX A  
THE LISP PROGRAM





```

      (END (TEROP J) (METHA TEXT))
      (EQUAL (ATCH) (INFOX) (GO A))
      (T (RETURN (ERR)))
    )
  )
  (READY (LAMBDA (PRG (L CUREAR)
    (SETC CUREAR (ADVANCE))
    (COND (EQUAL CUREAR (QUOTE SFOWS))
      (RETURN (LEXICAL L)))
    (COND (NULL L) (SETO L (LIST CUREAR)))
    (COND (T (CONC L (LIST CUREAR))))
    (GO A)))
  )
  (LEXICAL (LAMBDA (S)
    (COND (NULL S) NIL)
    (COND (T (LEX* (CAR S) (CONC (CUR S) (QUOTE (EOW)) (CLEARBUFF))))))
  )
  (LEX* (LAMBDA (X Y Z)
    (COND (NULL Y) NIL)
    (COND (LITER X) (EQ X DOLLAR))
    (COND (CAR Y) (CON Y) (BACK X)))
    (EQ X BLANK) (LEX* (CAR Y) (CAR Y) NIL)
    (T (CONS X (LEX* (CAR Y) (CAR Y) NIL))))
  )
  (WORD (LAMBDA (X Y Z)
    (COND (NULL Y) (LIST (INTER (MKNAM))))
    (COND (LITER X) (EQ X (QUOTE #) (EX X DOLLAR)))
    (COND (CAR Y) (CON Y) (BACK X)))
    (T (CONS (INTER (MKNAM)) (LEX* X Y (CLEARBUFF))))))
  )
  (EIGHTH (LAMBDA (LIST) (COND
    (NULL (COND (CODEDER LIST))) BLANK)
    (T (COND (CODEDER LIST)))
  )
  )
  (ERR (LAMBDA) (QUIT (QUOTE (FAULTY DATA IN COLUMN EIGHT))))
  (SAVESTAN (LAMBDA (ICINF1 ICINF2) (COND
    (EQUAL (STANZAX ICINF1)
      (SAVELINE (STANZAX ICINF2) T)
    )
    (T NIL)))
  )
  (SAVELINE (LAMBDA (ICINF1 ICINF2) (COND
    (EQUAL (LINEX ICINF1) (LINEX ICINF2)) T)
    (T NIL)))
  )
  (SAMEID (LAMBDA (ICINF1 ICINF2) (COND
    (AND (SAVESTAN ICINF1 ICINF2)
      (SAVELINE ICINF1 ICINF2) T)
    )
    (T NIL)))
  )
  (STANZAX (LAMBDA (INFO) (PROG ()
    (CLEARBUFF)
    (PACK (CODEDER INFO))
    (PACK (CODEDER INFO))
    (RETURN (INTER (MKNAM))))
  )
  )
  (LINE (LAMBDA (INFO) (CAR (CODEDER INFO)))
  )
  (PROCESS (LAMBDA () (COND
    (NULL PONE) ?
    (T (PROGN
      (OPEN EYSOUT E (MARGIN . 0))
      (PRINT (QUOTE SSS))
      (PRINT (QUOTE STANZ))
      (PRINT BLANK)
      (PRINT (CAR PONE))
      (OPEN EYSOUT E (MARGIN . 1))
      (TERP))
    )
  )
  )
  (COMPARE (CAR PONE))
  (SETP PONE (CAR PONE))
  (PROCESS))
  )
  (COMPARE (LAMBDA (STANZ) (MAP STANZ (QUOTE (LAMBDA (X)
    (COLLATE (CAR X))))))
  )
  (COLLATE (LAMBDA (LINE) (PROG (MASTER SLAVE LINE)

```

```

(PRINT (QUOTE LINE))
(PRINT BLANK)
(PRINT (CAR LINE))
(SETO MASTER (CADR LINE))
(SETG :IN (CADDR LINE))
(PRINT (CAR MASTER))
(PRINT BLANK)
(SETO SLAVE (CAR LINE))
(PRINT (CAR SLAVE))
(CO D (EQUAL (LENGTH MASTER) (LENGTH SLAVE))) (GO R)))
C (PRINT (QUOTE V))
(SETO (CADR SLAVE))
(TEMPR)
D (SETG :IN (CGR LIN))
(CO C (NULL LIN) (RETURN))
(SETO A)
(PRINT (LAMBDA (L) (MAP L (QUOTE (LAMBDA (X)
(TEMPR (PRINT BLANK) (PRINT (CAR X)))))))
(PRINT (LAMBDA (LST) (PRCUT (QUOTE LST))))
(SETO (LAMBDA (L) (PROG2 (MAP L (QUOTE (LAMBDA (X)
(TEMPR (PRINT BLANK)
(TEMPR))))))
(TEMPR (LAMBDA (L) (SETO L
(LIST (CAR L) (CADR L) (CADDR L) (CADDRR L)
(CADDRRRR L) (CADDRRRR L))))
))
*VALUE1
(POEV WATCH READPRGM FIRSTREAD AEXTREAD SETSTAN SETLINE READCARD READIT LEXICAL LFX* WORD EIGHTH ENRB SAMESTAN SAMELINE SAMEID
STANZAX LINEX PROCESS COMPARE COLLATE PRINTD PRINTTEXT PROUT REMOVE)
*TIME1 364
*EVALQUOTE1
CSET (NULLFILE (E O F))
*VALUE1
(E O F)
*TIME1 0
*EVALQUOTE1
CSET (PONE NIL)
*VALUE1
NIL
*TIME1 0
*EVALQUOTE1
CSET (STANZA NIL)
*VALUE1
NIL

```



## APPENDIX 2

MANUSCRIPT INFORMATION NOT INCLUDED IN THE COLLATION

\*TIME: 16  
\*EVALQUOTE:  
CSET(LINE NIL)  
  
\*VALUE:  
NIL  
  
\*TIME: 0  
\*EVALQUOTE:  
POEM:  
ALL DATA READ

# APPENDIX B

Ms. Page

Data Not Recorded for Collation

A001 (top) POEM ON HIS BIRTHDAY -WILLIAM SHAKESPEARE  
(upper right) new page  
(between stanzas) space  
(bottom right) PTD

A002 (center top) -2-  
(between stanzas) space  
(preceding st. 2, l. 1) 41/  
(lower right) PTD

A003 (center top) -3-  
(left of stanza 3) 4  
(between stanzas) space  
(bottom right) PTD

A004 (center top) -4-  
(between stanzas) space

## APPENDIX B

MANUSCRIPT INFORMATION NOT INCLUDED IN THE COLLATION

B001 (center top) Poem On His Birthday

B002 " " 2/

B003 " " 3/

B004 " " 4/

B005 " " 5/

B006 " " 6/

B007 remote -The- seven  
983 348 10 87 44

B008 -In Country Sleep-  
(picture of light house with poem beginning  
below it -word, "darkness" above)

B009 Sleep

B012 The The



# APPENDIX B

<u>Ms. Page</u>	<u>Data Not Recorded for Collation</u>
A001	(top) POEM ON HIS BIRTHDAY <DYLAN THOMAS> (upper right) new page (between stanzas) space (bottom right) PTO
A002	(center top) -2- (between stanzas) space (preceding st. 4, l. 1) 41/ (lower right) PTO
A003	(center top) -3- (left of stanza 5) 4 (between stanzas) space (bottom right) PTO
A004	(center top) -4- (between stanzas) space
A005	(center top) -5- (between stanzas) space
B001	(center top) Poem On His Birthday
B002	" " 2/
B003	" " 3/
B004	" " 4/
B005	" " 5/
B006	" " 6/
B007	remote <The> seven 903 346 10 87 44
B008	<In Country Sleep> (picture of lighthouse with fish swimming below it--word, "darkhouse" above)
B009	Steap
B012	The The

<u>Ms. Page</u>	<u>Data Not Recorded</u>
B013	(picture of animal?--cat head with arms and squiggly body, feet, but no legs)
B014	<An> <gay> 838, 916, 990 paeon flourish of trumpet hailing trumpet flame volley homage honour worship sacrifice marvel wonder amaze dazzle aurealed constellation
B017	In Country Heaven
B018	petrify 44, 240, 323, 384 (picture of iceberg--flat bottom, jagged points on top)
B019	sing king ling ring wing sting sling bring wring fling wind sawn steeple, spire 256
B020	sing struck clung sick tongued stung bring sing fling king ling fail ling roaring soaring warring snoring calling forking black
B021	fondle steib (?) 215 206 307
B022	ravish enrapture witched pierce 928 <998> 821
B023	530 667 533 528
B024	birds
B026	hollowed wild howling belled with graveward strange shipwrecked sea g do <Seaward> <The unknown> island seaward
B027	House eyes of ^he^ the star torched
B029	wind <The>
B030	Of the star <they shine>
B032	thrust gust gush hull hulk spun scum flood rough gull come pluck luck



Ms. PageData Not Recorded

- B033 As we tread the dust mared winds  
flame slake shade skein slain scale  
grail gale
- B034 poor sombre wake aisled veined curbed  
charged leashed clapped railed fond true  
341 615  
(center top) 1/  
(left of st. 3) A)  
(left of st. 4) B)  
(left of st. 5) C)  
(left of st. 9) D)  
(left of st. 10) E)
- B035 percieves loftier livlier green
- B036 spins rich winged sick  
go told poled souled shoaled  
bed west spelled  
praise vain  
morn worn <torn> <born> <squalled>  
<drawn> raw <broad> <brow> <horned>  
(center bottom--upside down) 2/
- B037 ^ice <fire> veined <extol> exalt  
arrogant brandish magnify Strikes 131
- B038 Poem On His Birthday
- B039 found sure rare laid rapt lured  
Since All the ----earth rings out,  
The The whole, judged ingrate state seen  
geeseskein arn aze
- B040 508 113 83 to bound believe
- B041 (center top) 2/
- B042 (center top) 2/  
(left of stanza 10) F)  
gulfed splashed cut sawn  
(left of stanza 11) G)  
aisled somber torched vain winged  
raw worn live poor rough fierce  
gross  
(left of stanza 12) H)
- B044 594 = describe  
and the

<u>Ms. Page</u>	<u>Data Not Recorded</u>
B045	black swart
B046	goer in the departer leaver absconder (stanza 11 lines upside down from stanza 12 lines)
B047	leafier hills (picture of iceberg--similar to one on B018) <Gro> <Grow> <Th>
B048	tonned, asunder, sundry, glum, bum, numb, crumb ramshackle undone tumb 158 665
B050	(all words crossed out except <u>wynds</u> and <u>quays</u> , wynds & shells ckd) A) shiptowns: wynds, quays, shells, ropes, capstans, bollards, lanes, inns, wynds, alleys, courts, harbours, cobbles, dock, wharf, port, basin, anchorage, fishmarket, pier, yards, roadstead  hulk, hull, prow, boat, wynd, quay wharf <brig,> <swab,> wrecks 273 50 track hawk hulk rack walk 659
B051	(center top) Poem On His Birthday Age Saint Shake Faith Pray Way Wake (above words all underlined several times) 828 859 crying deploring unmanned sombre saturnine poor sloughed abandoned forlorn
B052	bountiful mountain mounting m gay gain run sail
B053	over the solved floors alo <In the> on my way to
B055	claw tracks
B056	fast fleet quick swift cradles seed shift trees 544-lie leaves 495 5 515 477 deserted left shuffle=lie 597 REVERE HONOUR HALLOW primal first folktale fable round tunes airs 560, 580 solving desert





<u>Ms. Page</u>	<u>Data Not Recorded</u>
B073	<p>blessing blazing blasting gazing grazing          thrust gust gush hull hulk spun scum          flood rough gull come          a e i o u abcdefghijklmnopqrstuvwxyz          mount fount font          count blessings mount blazing</p>
B074	And the solving
B075	<p>sure lour demure &lt;fewer&gt; lure sure          cure third RANDOM</p>
B076	<p>ere A blaze blast blows  <u>ride</u> drift make a voyage sail a voyage          go a voyage take a voyage</p>
B077	<p>boor floor door floored fixed fast          old 124 150</p>
B078	all And seas to sail <For>
B080	<The> The Dark to ^his <the bubbling home>
B081	<p>With Full tilt And of Like the full          tilt flocks light</p>
B082	<p>water, air, fire, fire          South</p>
B083	birth & death
B084	<p>nimbus kingdom nimbused kingdom          to the nimbus'd lucid Lone lucific          nitrid jet spirals jet whorls maze          threading the jet whorls that throws in          my eyes The dust of the dead in          Threading Thr</p>
B085	<p>sails Higher the The birds &lt;angelic&gt;          &lt;fields&gt; seraphic &lt;And the&gt;          The trees do more exult Prays An Praises</p>
B086	<p>The moon, sun, stars, sea, hills, woods          F ferocious passionate volleying          erupting riotous Gales ruled told          ravier Volleying 173, 824 697 flew 963</p>
B087	gull exult jubilant exultant triumphant



<u>Ms. Page</u>	<u>Data Not Recorded</u>
B087 (cont.)	leaping gl Wi rides choirs flies <Loft> bird Exult and praise
B089	Start do crew school cloom blue fruit star <And>
B092	<851> 173 503 824, 825 <900> <951> 653 378 900 655 Turn Spin 314 Swing 312 matin verſper curfew ancient wild 124 torn
B093	plane scrape cage cape case hale flame fire brained stars we sing ride
B094	snow whorled colder the trawling mawling crawling roaring falling soaring adorning mooring storming trawling and the seasnailed Sun Moon Stars <Tides> Sea Hills Fields Woods Rivers Birds Beasts Winds
B095	<The> before the <bl> breast crest <dress> guest nest west
B096	stark starboard poet larboard dimmed bay of my age God light bound <Starboar>
B097	and in the same song breath sing sail bear drift race run weave tell galed squalled scales
B098	beck breast rest lest send <Ξ> ebb eck ed ef eft elb eg eje el em en ep es et ev est <u>sing</u> <u>sail</u> <u>bear</u> <u>drift</u> <u>race</u> twist <cleave> <u>weave</u>
B099	pounce strip, ship, clip, cling, sing, wring, thing, wing, slips in Amy <the black> ship Of
B101	abcdefghijklmnopqrstuvxyz grace lace pace race, chaste, haste, taste, waste, wake, cave, chase, space, straight, <gate,> <hate,> shape, ape, rape, nape, cage, gauge, wage, spade, laid, made, paid, raid, weighed, shade, braid, chain, strange,

<u>Ms. Page</u>	<u>Data Not Recorded</u>
B101 (cont.)	range, change, plague --ave --ate --ail --ane --aze --aste --ay --ake --ade --age --ame --ape shape --nge The
B102	keel
B103	druid
B104	Poem On His Birthday (center top) (four illegible words crossed out)
B105	Poem On His Birthday (center top) torrefy w agony man-eaters crouch butchering Where the torturers assassins crouch daubing dying havocs Under a havocking dolorous deathless common clawed Where the last torments crouch Where death waits in a cloud Where the great ^brandens <branch> burners crouch red mouthed biting sows crouch red toothed ^swine^ pigs crouch
B106	On shell deep seashelled
B107	2/ (center top)
C002	(not "Poem on his Birthday")
C003	scourge claws raw flower
C005	(not "Poem on his Birthday")
D001	(center top) Poem On His Birthday
D002	(center top) 2/ 60 150 5 601 <587> 698 <152> <611> <507>
D003	(center top) 3/ LURK SKULK WRAPT RAPT 667 545
D004	(center top) 4/
E001	(center top) Poem On His Birthday (left of st. 1) 7 adj (all adjectives under- (left of st. 2) 6 lined in st. 1 & 2) (left of st. 3) 7



<u>Ms. Page</u>	<u>Data Not Recorded</u>
E002	(center top) 2/ (left of st. 4) 8 (left of st. 5) 4
E003	(center top) 3/ (left of st. 6) 5 (left of st. 7) 4 (left of st. 8) 5
E004	(center top) 4/ (left of st. 9) 7 (left of st. 10) 7 (left of st. 11) 7
E005	(center top) 5/ (left of st. 12) 8 (bottom of page) 77 adj.
F001	(center top) Poem On His Birthday
F002	(center top) 2/
F003	(center top) 4/ wrack rag <del>e</del> s
F004	(center top) 4/ <Mourn>
F006	(four columns of words down the page) (Col. 1) bley bend beg bled bread head dead death red thresh flesh egg leg bed held fresh meant sent send mend step (Col. 2) welch stretch fetch neck deck fell tell cell hell hall whelp help said yell bent stem shell shed shred (Col. 3) spell spend pen end wend friend lend sket less lest guest best west rest quest nest sledge hedge (Col. 4) thread threat tread them gem men den fen then when breast breath blend rend whelm fled fleck check chest (below columns) witched spelled rapt whelmed west shelled blest dead
G001	last wind-on-fire
G002	(early partial draft of "Lament")
H001	(center top) POEM ON HIS BIRTHDAY Dylan Thomas (lower left corner) 66

Ms. PageData Not Recorded

H002

(lower right corner) 67  
 (lower left corner) P.T.Q.

N001

Laugharne 1st June 1949 Caitlin  
 Laugharne October 1951 Dylan

In Country Sleep                      Adventures  
 Over Sir John's Hill                  Stories  
 In The White Giant's Thigh          Llareggub  
 Lament                                  New Poems  
 Do Not Go Gentle                      Anthology  
 Poem On His Birthday  
 Shabby & Shorten  
 In Country Heaven  
 Where Have The Old Words Got Me  
 Poem to Caitlin  
 Poem to Colm  
 Continuation of White Giant

N002

shelved   stooped   slant   sloped   tilt   skew

N003

Mount Found About Doubt Rout Shout Spout  
 Snout Drought Out   Bowed Cowed Loud Round  
 Sound Blessing Lesson Second Beckon

N005

<suffer> <Yet, though I cry that questing  
 much,>  
 bum numb crumb numb ton plum munch crunch  
 gulch pulse  
 (Col. 1)   scull abrupt erupt trust thrust  
 rust above shove cut jut shut rut buzz  
 judge nudge plunge lunge sponge divulge  
 bulge slung slung lung coma duck dove dumb  
 gull luck  
 (Col. 2)   scud rub rough suck skull blood  
 pluck flood stuck struck chuck buck budge  
 hunt but cub cull cup gush gust hull hulk  
 hum lust must mud mut strut spun  
 (Col. 3)   scut scum slum touch lull thud  
 thumb much some  
 (Col. 4)   scrub one stunned blunt bluff  
 blush brunt club slunk drunk  
 (Col. 5)   shun monk drum dull dust dung  
 dusk tusk flush front snuff wrung sung  
 strung  
 (Col. 6)   scrub young much <Much> sunk sun  
 sup up such stuff stump strum suds sum  
 (Col. 7)   shrug touch thrust thus tongue  
 tuft trunk nut none non gun hunch jump shrunk



Ms. PageData Not Recorded

- N006 (cont.) bless sing sail weave run drift bear  
make stunned And make
- N007 remittance man remittance--<sitting> in  
a bed sitting near <off> the Fulham Road.  
Samuel Bennet, a young <poet> <remittance  
man> who poet, brushed off the ≡ ^Woodbine  
<cigarette> ash from the first <sheet>  
scrawled page of "Love And The Sea, A Sonnet  
Sequence" and wrote down firmly, in violet  
ink, FLO'S TUSKS.  
<Chamber of Errors>  
<The story of a young man & his love for a  
girl called Flo. Story begins with him  
writing a poem about love & the sea.>  
Story begins with S. Bennet, young remit-  
tance poet, writing poem, in London bed-  
sitting room, about Love & the Sea. He goes  
out, meets Flo, falls in love, finds she  
has false teeth, goes home, continues his  
poem & writes down Floe's Tusks.  
The Album Floe's Tusks The Visiting Cele-  
brity. for the New Yorker
- N008 up some, much, drum, dusk, tusk, sung,  
wrung stuff such thus tongue none unjust  
jump questing  
Floes's Tusks floe's tusks  
(notes for Under Milkwood)
- N009 828
- N010 Seashell eve music Floe's tusks
- N011 massive massy annals shift heron navigate  
pilot compass crew coracled  
The massier the sun blooms  
Adventures In The Skin Trade  
The Burning Baby  
Llareggub  
In Country Heaven  
A Journal  
A Novel  
A Play  
A Filmscript  
An Anthology  
old ill sick fair fresh  
(old & new written above each of the fol-

<u>Ms. Page</u>	<u>Data Not Recorded</u>
N011 (cont.)	<p>lowing names)  John Short, Norman Cameron, Hamish Henderson,  Andrew Young,  (new above the following)  Sidney Graham, Vernon Watkins, Louis Macneice,  John Betjeman, W. R. Rodgers, Edith Stillwell,  (old above the following)  William Morgan, Laurence Binyon, Laurence  Durrell,</p>
N012	<p>louder &lt;hotter&gt; &lt;brighter&gt; &lt;livlier&gt; ≡  stronger &lt;fonder&gt; &lt;warmer&gt; &lt;vivider&gt; lovlier  ≡ sultrier &lt;clearer&gt; &lt;torrider&gt; &lt;smokier&gt;  SWIFTER VASTER BROADER HUNGRIER BRONZER  GOLDER LUSTIER HARDIER SAVAGER  31 642 873 845 882 157 171 682 192 197  &lt;nobler&gt;</p>
N013	<p>&lt;The elements The sense The fact that  man is a spirit in love Man's progress  to Heaven The sea &lt;wind&gt; of the sub-  conscious Immortality&gt;  beck bed beg bell best stem step speck  sped spell spend spent sketch scarce  Since the exalted nimbused</p>
N014	<p>&lt;death bed head fell&gt; miracle prodigy  quest rift cleft island &lt;sundered&gt; kind  sea-reft squall gale cleft kind  Exaltation exalted rainbow exaltation =  elation extol = to praise or magnify  exult = rejoice</p>
N015	<p>I ever hatching since coracled river  fury wrath dinning alone joy bliss</p>
N016	<p>on the same road similarly moving in the  same direction 87 893</p>
N017	<p>less</p>
N018	<p>troublously &lt;drifting&gt; &lt;coil&gt; ≡  &lt;curl&gt; &lt;whorl&gt; Clangs Cries Shouts  Bellow Rings Blares tongued thund  clangor Colder &amp; fiercer rave ≡ out</p>
N019	<p>raking scudding tons ult cunt</p>



<u>Ms. Page</u>	<u>Data Not Recorded</u>
N020	You see the fish the closer you go to <the> sea The closer you go to <see> the sea, you Sea God
N021	the night ≡
N022	questing s rage ire faith sayed said
N023	sake rake make age
N024	<great fleshed> <The word said the day,> <Sea> sun, sea, moon, land stars
N025	(picture of bird? with broad, short face, wearing a hat inscribed Morgan?)
N026	The The
N027	Or leapt Marguerite
N028	haughtily
N029	(picture: profile of bald man's head next to a tall pyramid) In
N031	Miss LeRoy world
N033	(picture: profile of man's head) and the more make
N034	than ever I saw
N036	greenwood bellclear tongued bell winged To his nimbus ^snow brained <kingling winged> spring slime snow pool cool
N037	(center top) /4
N038	the great seas shakes ^their <the> graves The cruel winds one man The whole winged world
N041	That gravel me
N043	proclaim
N044	thunderous

<u>Ms. Page</u>	<u>Data Not Recorded</u>
N045	going the sea proclaim their $\equiv$ $\equiv$ the
N046	sombre ^& wild <and> seafaring shouts raging the coast to west
N047	present (Letter) <Now at Pelican, Laugharne> ^which will be forwarded from Laugharne^ <Anxiously> awaiting further letter <at Pelican House, Laugharne,> and<rapidly> completing script, ^My grateful^ Letter in ^is^mail. Urgently ^Gratefully^ Dylan.
N048	does ^but <save>to the
N049	I've got ^almost^ everything ^a diamond in my tie^ <A man most needs> That money <& taste> can<buy><get> buy From a <To a blonde & a brunette> To <the> I've got the prettiest woman That money can buy Swimming pool   streamline car   holidays in Monte
N050	LEO LERMAN . . . Mademoiselle. . . How can I write a poem to a ^human<woman> ^Being^ When every <bloody> line I write <Whether it is> Is only about my loving one woman? ramshackle FLO'S TUSKS. floe's tusks I've too much time. The ^bestial^ lustful with
N051	then whirls delineate, traces rolls
N052	surge hearse curse year So the human <host>
N053	What a conundrum of sozzling muzzles Wet nudged in the muscular monkey puzzles Of the holy rolypoly beds.
N054	Breasts, thighs <hair>



<u>Ms. Page</u>	<u>Data Not Recorded</u>
N055	said tell bell end derv all air amen the world afresh all
N056	a mourn Than since cold heart unmanned clamours bellrings gongs cymbals in my ago undome world sea ^surged^ stirred birth earth was Dazzle Wonders
N059	(three stanzas of "In Country Heaven")
C001	wideway <keen><woken>
0002	conch seashell calyx coral
0003	222 68 core pole music sounding And the spheres,
0004	worn haunted flesh ramshackling Spring tingling ramshackle

root black

on sawing roots down the  
loves to be washed

gemat, but, then

red-black

scale white

On curved roots in the 2  
mass white patches

yellow

yellow gray

On very young

shag black

on young roots

On some roots in the 1

# APPENDIX C

## SAMPLE MANUSCRIPT PAGES

on fields of roots

on exposed roots

system

black mass



on some roots

on horizontal roots

on red roots



On rocky slope  
rook black

On soaring scars where his  
loves lie wrecked

gannet, auk, skua  
roc-black  
seals sealed

On curved scars is what I  
~~was~~ want perhaps

valleyed  
On ~~the~~ wind groined gull grey  
on green Hughied Shag black

On scars & flocks where his  
loves lie wrecked

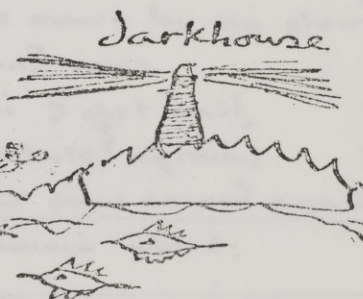
screened by the falling stars  
humpbacked bellyducker  
on fields of scars

on eyeless scars  
sightless  
blind sawn



on ~~sawn~~ <sup>quasimodo</sup> ~~humpback~~

on hunchback scars  
on roc black



Poor  
Sombre  
wake  
arled  
veered

curbed  
charged  
leashed  
clapped  
railed

A)

On a seizing sky; small fishes glide  
Through wynds and <sup>hells</sup> shells of drowned  
Ship towns to pastures of others. He  
In his <sup>felt</sup> winged, racking house  
slant

B)

Who slaves to his <sup>stark</sup> <sup>lark</sup> fixed On  
Under a <sup>whorling</sup> serpent cloud  
eternal end

C)

antlered  
squali sawn  
wind sawn

Thirty fire bells ring struck  
On <sup>pit</sup> <sup>tusked</sup> <sup>reefs</sup> black scars where his loves he wrecked  
Sizzled by the falling stars.  
And tomorrow weaps in a blind cage  
Terror will rage apart

D)

Oh, let me midlife mourn by the shored  
And druid heron's rows  
The voyage to ruin I must sail,  
Dawn ships clouded again  
And then that salt same second again  
Count my blessings aloud:

341

15

E)

Four elements & fire  
Season, and man a spirit in love  
Tangling up this spun shine  
To the rimbes spring domed kingdom come,  
His tale told hollow home,



## tusked

~~ship~~ ~~town~~ ~~wynds~~ ~~quays~~ ~~shells~~ ~~rocks~~ ~~conspicuous~~  
~~bellows~~ ~~bowers~~ ~~inns~~ ~~windy~~ ~~altars~~ ~~counters~~ ~~harbours~~  
 1) ~~sublimis~~ ~~boats~~ ~~wharfs~~ ~~poets~~ ~~booms~~ ~~anchorage~~  
~~galvanic~~ ~~poets~~ ~~quays~~ ~~harbours~~

hulk, hull, prow, boat, wynd, quay, wharf, 273  
 long, scars, wrecks 50

Through wynds and hulks of drowned  
 Ship towns all, all, as we drift to the go  
 The whole winged word, drift to bed,  
 Spins its morning of praise.

In his <sup>sere</sup> ~~ragged~~, racking house  
 windy  
 fogged  
 misted  
 veiled  
 masked

telt, racking house high

Through wynds in stacks

He ~~to rack~~  
 In his forked, racking house

Track  
 hawk  
 hulk  
 rack  
 walk

On a tusk of scars where his loves lie wrecked

On tusks of reefs tear-rusty

On the ~~scars~~ On the tusked scars ravaged  
 weep white tear white reefs

And then that salt same second again

But, the same second, in fountain love,

And that same second, as the eyes break

And then, that second, as fountains break

Then, that salt second as the eyes break,

And then that fountain second again

abcde fghijklmnopqrstuvwxy z

grace lace pace race, chaste, haste, taste, waste, wake,  
cave, chase, space, straight, ~~shape~~, ~~shape~~, shape, ape, rape,  
nape,

egg, gauge, wage, spade, laid,  
made, paid, raid, weighed, shade, braid,  
chain, strange, range, change, plunge,

ave  
— ate  
— ail  
— ane  
— aze  
— aste  
— ay  
— ake  
— ada  
— age  
— ame  
— ape shape  
— ige

The

The salt years squalled aground,

Fresh  
The Green floats

~~plunged~~, clouted aground

Salt years clouted aground,



Drinking the milk of human kindness  
For the good of the world, of the world

For the good of the world, of the world

And, in that agonizing hour  
The dead gather for his day

His face, his face, his face  
His face, his face, his face  
His face, his face, his face  
His face, his face, his face  
His face, his face, his face  
His face, his face, his face

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His face, his face, his face

# POEM ON HIS BIRTHDAY

DYLAN THOMAS

Full tilt

In the mustardseed sun,  
By ~~sea~~ river and switchback sea  
Where the cormorants scud,  
In his house on stilts high among beaks  
And palavers of birds  
This sandgrain day in the bent bay's grave  
He celebrates and spurns  
His driftwood thirty fifth wind turned age;  
Herons spire and spear.

steeply stemmed

Under and round him go  
Flounders, gulls, on their cold, dying trails,  
Doing what they are told,  
Curlews aloud in the congered waves  
Work at their ways to death,  
And the rhymers in the long tongued room,  
Who tolls his birthday bell,  
Toils towards the ambush of his wounds;  
Herons, ~~on the~~ leg, bless.

Ship towns  
slant, rocking

In the thistledown fall,  
He sings towards anguish; ~~flashes fly~~  
In the claw tracks of hawks  
On a seizing sky; small fishes glide  
Through the ~~tulle of the~~ ~~drowned~~ wynds and shells of drowned  
Lanes to the pastures of otters. He ~~sonic 'the'~~  
In his ~~wings~~ ~~hanging~~ house  
And the hewn coils of his trade perceives  
Herons walk in their shroud,

under a serf  
The rippled seals streak

The livelong river's robe  
Of minnows ~~rippling~~ around their prayer; ~~wreathing~~  
And far at sea he knows, ~~crouched~~  
Who slaves afraid to his ferment to his ~~hatched~~, eternal end  
Under a ~~serf~~ ~~opimall~~ cloud,  
Dolphins dive in their turnturtle dust, ~~h,~~  
And the streaking seals ~~proceed~~  
To kill and it is their own ~~blackness~~, their own tide ~~dabbing~~ blood  
Sleek and good in the mouth  
Slides good in the sleek mouth.



Langhorne 1<sup>st</sup> June 1949 Calli

Langhorne

October

1951.

Dylan

In Country Sleep  
Over Sir John's Hill  
In The White Giant's Thigh  
Lament  
Do Not Go Gentle  
Poem On His Birthday

Shaving is Shorten

In Country Heaven

Where Have The Old Words Got Me

Poem to Caitlin

Poem to Colm

Continuation of White Giant

Adventures  
Stories  
Hareggub  
New Poems  
Anthology

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